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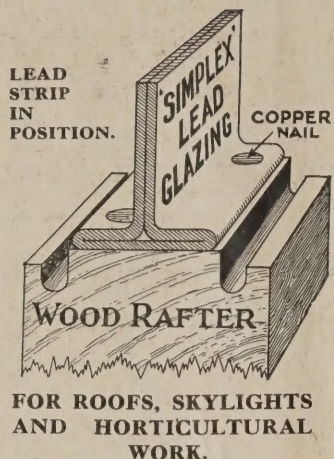
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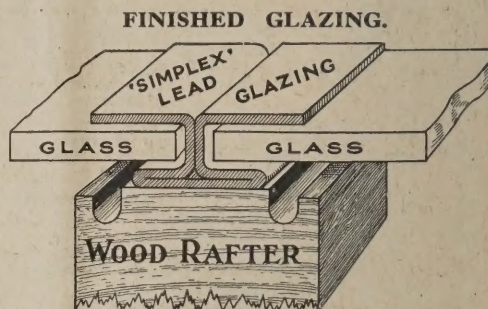
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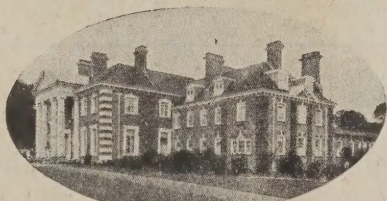


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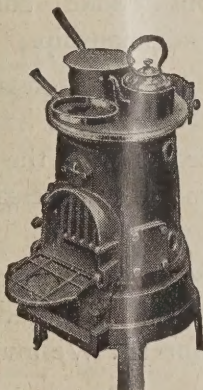
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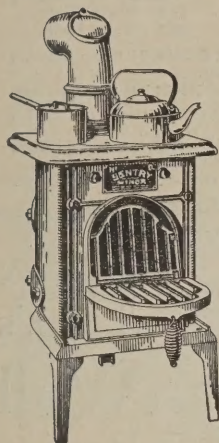
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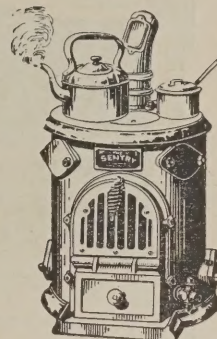
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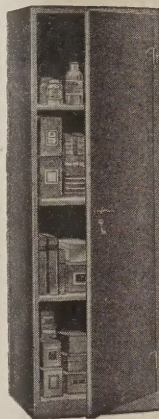
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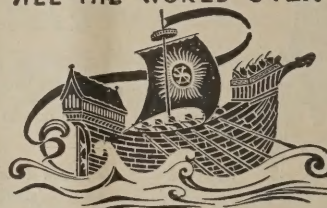
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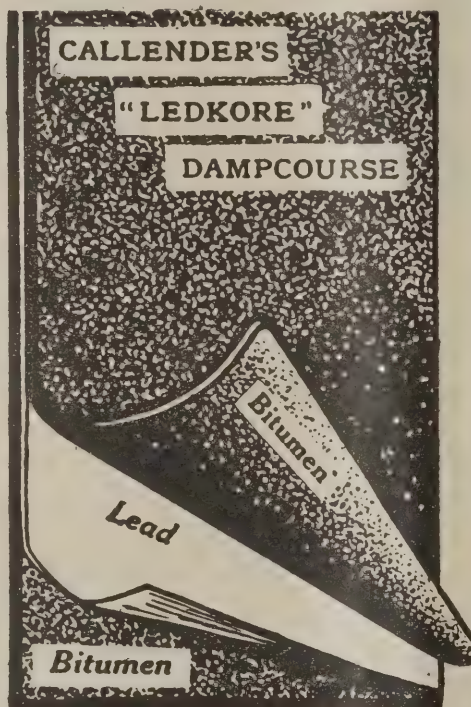
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MEETINGS, NOVEMBER 1924

Wednesday, November 12. The Society of Architects' Lodge No. 3244, at the Holborn Restaurant, 5 p.m. Particulars may be obtained from the Secretary, at 28, Bedford Square, London, W.C.1.

Thursday, November 13. Committees and Council Meetings. Ordinary Meeting, 6 p.m., election of new members and other business, followed at 8 p.m., by a criticism by Mr. H. V. Lanchester, F.R.I.B.A., on the drawings submitted in the final round of the Victory Scholarship Competition, 1924, and the presentation of the awards.

NOMINATIONS FOR MEMBERSHIP

The following nominations are announced under By-law 19. Any objections must be made in writing and must reach the SOCIETY not later than the first post on November 12, 1924, specifying the grounds on which such objection is based, otherwise the names will be submitted for election under By-law 20, at the Ordinary Meeting on November 13, at 6 p.m.

As Fellow :

CRUSH, JOHN ARNOLD, 36, High Brow, Harborne, Birmingham ; proposed by H. P. Hing and W. Green.

As Members :

AVERY, HAROLD GRAVES, 2, Lifton Place, Leeds ; proposed by E. B. Verral and W. Broadbent. CRAMPTON, JOSHUA, Bank Buildings, Lytham Street, Blackpool ; proposed by G. S. Packer and R. H. Cunliffe. HODGEMAN, ALFRED JAMES, 80, Coleman Street, London, E.C.2 ; proposed by P. M. Davson and L. Sylvester Sullivan. PETROVITCH, DOUCHAN S., 6, Nottingham Terrace, London, N.W.1 ; proposed by H. M. Robertson and G. B. Tubbs. PRESTON, FRANK ANDERSON BAILLIE, 27, Ferguson Avenue, Milngavie.

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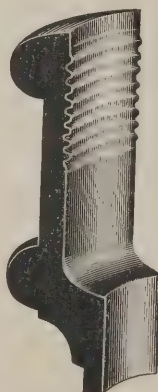
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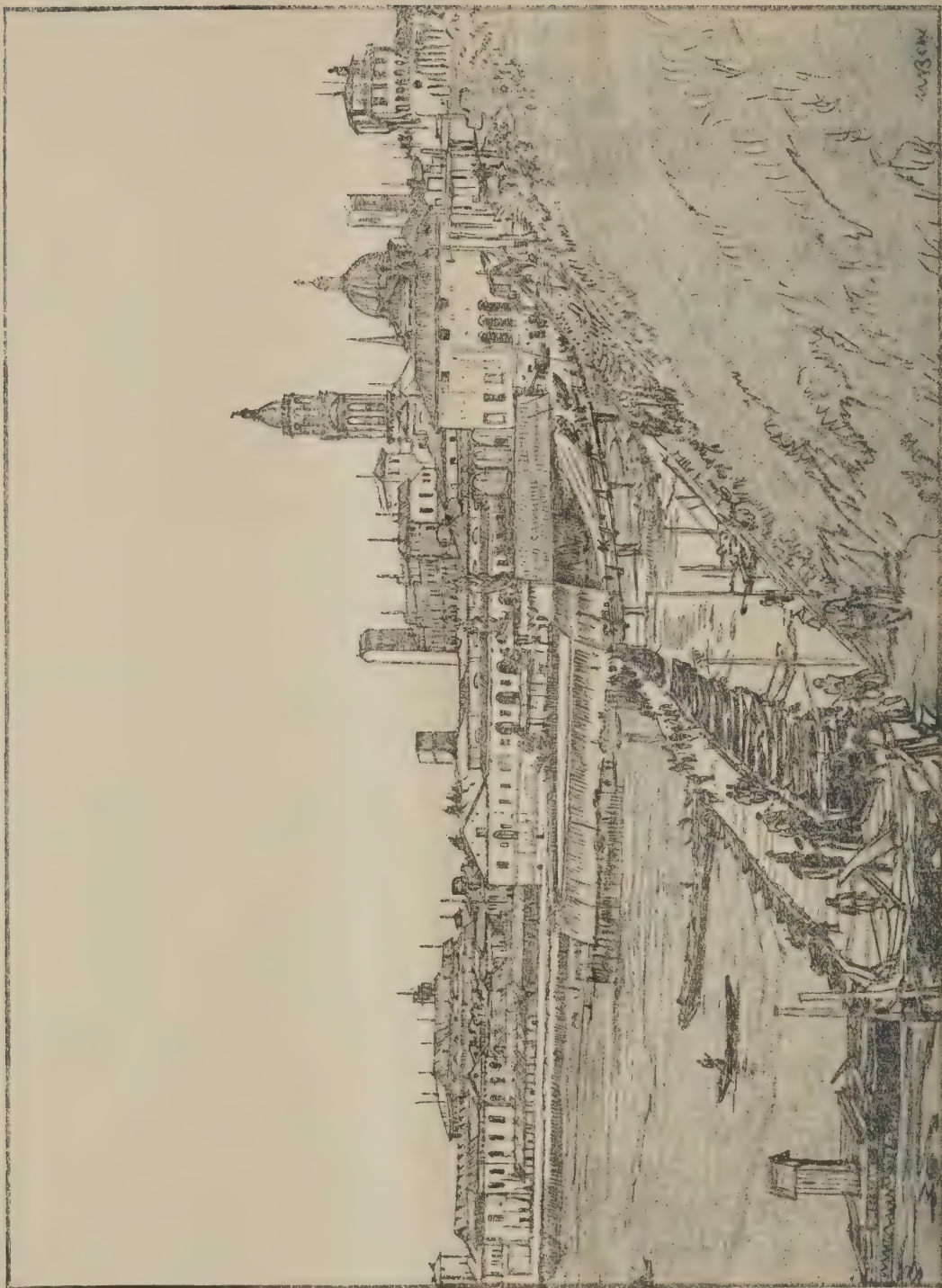
THE SPIRIT OF BUILDING

THE AMPHITHEATRE AT VERONA

XXV So safely proud this town did now appear
As if it but immortal dwellers lacked ;
As if Theodoric had never been there,
Nor Attila her wealth and beauty sacked.
Here Hurgonill might follow with his eye
(As with deep stream it through the city passed)
The fruitful and the frightened Adice,
Which thence from noise and nets to sea doth haste.
And on her peaceful bank they might behold
The toils of conquest paid with works of pride ;
The palace of king Agilulf the old,
Or monument, for ere 'twas built he died.
To it that temple joins whose lofty head
The prospect of a swelling hill commands,
In whose cool womb the city springs are bred :
On Doric pillars this tall temple stands.
This to soothe Heaven the bloody Clephes built ;
As if Heaven's king so soft and easy were,
So meanly housed in Heaven, and kind to guilt,
That he would be a tyrant's tenant here.
And now they might arrest their wandering sight
With that which makes all other objects lost—
Makes Lombard greatness flat to Roman height,
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Unheeded conquests of advancing age,
Winds which have made the trembling world look old,
And the fierce tempests of the Gothic rage.

SIR WILLIAM D'AVENANT

1606-1668



THE DUCAL PALACE, MANTUA
After a new drawing by MUIRHEAD BONE

ARCHITECTURE

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EDITORIAL COMMENT

THIS number opens volume three of ARCHITECTURE. The opportunity has been seized to make one or two smaller typographical improvements. The present frontispiece completes a round dozen of drawings of architecture by well-known artists, a series which appears to have pleased our readers and which we therefore hope to continue regularly. Our special thanks are due to those who have signified their approval of the manner in which (after a good deal of experiment) we have been able to reproduce pencil-drawings on rough-surfaced paper by ordinary typographical methods. Once or twice before we have had recourse to the lithographic process, but the drawings at the head of this and the two previous issues are printed with the letterpress from ordinary blocks. We hope to do this again, and to do it better each time. Perhaps it is too soon to affirm that the days of enamelled (alias ART) paper *are* numbered, but they are certainly *being* numbered—and that pretty quickly. Its depressing resemblance to oilcloth is only one of its defects. While we are discussing the expired twelvemonth of this journal we may as well mention the subject of American architecture. It is one on which we have long been anxious to put before our readers one or more sensible and well-considered critical articles. If you think of it no architectural subject since the Gothic Revival has so warmed the public mind, or been so passionately debated by architect and layman alike. The partisans of American architecture are said to be just as mercurial and even vehement as its bitterest foes. This may be true or it may not, but from an incident that occurred some weeks ago one would think that the attackers, for the present moment

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at any rate, somewhat outnumber the defending party. I refer of course to the disapproval with which the work of Messrs. McKim, Mead & White was recently spoken of by a reviewer in the *New Statesman*. This brilliant onslaught was the signal for a long and voluminous correspondence in which the most clearly discernible element seemed to be a chafing and perhaps rather ominous discontent. A good two-thirds of it was off the point, but the relevant portion told quite unmistakeably that the period which Mr. Lewis Mumford recently described in these pages as the *imperial age*—the period between 1890 and 1910—no longer occupies the centre of the architectural stage. What *does* occupy this conspicuous position just now it is not easy to say, but it is quite safe to hold that the much-decried triumvirate has to-day been relegated to one of a less flattering prominence. Mr. Mumford's article was an attempt to explain this phenomenon, in which it saw the just retribution awaiting a heartless and rapacious autocracy. The next task, we felt, was to ascertain by what this imperial school has been succeeded. This task has been performed by Mr. Arthur J. Penty, who has recently revisited the United States after an absence of many years. Mr. Penty has recorded his impressions in three articles of which the first appears in this number. He is optimistic about his subject, but not about the imperial school. This means of course that he has found the demise of that school a *fait accompli*. We hope to pursue the study of this important matter further by giving, in a future issue, the views of a prominent American writer upon the influence of the imperial school as it is manifested in the recent urban architecture of these islands.



THE word *dead* has been applied to McKim's work. It is a very good word with which to describe an art that lacks the vivifying breath of true inspiration. It is, in fact, too good. We think that if the art is as dead as all that the word *dead* is almost thrown away upon it. A thing cannot be dead that has never been alive. It is arguable that to call a thing dead is indeed a subtle compliment in that it implicitly points to an earlier period of vigour and activity. When a child is born dead we hesitate thus to describe

it ; we use the word *still*. What is the difference between these two words ? *Editorial Comment*
It is, we think, a simple one. The word *dead* has of course a participial origin. Now a word that is connected (however remotely) with a verb is bound to retain some traces of that sense of activity which it is the office of the verb to convey. Perhaps this distinction may seem hypercritical. To be frank, we would like to see the word *dead* applied to another kind of building. What do our readers say, for example, to the following definition : *a building or monument frequented by the public solely or chiefly on account of its beauty or historic interest ?* Death and beauty are not antithetical terms, but death and usefulness are. The sort of building described in the phrase here quoted may be beautiful but is—or, if you will, has become—useless. It, briefly, is *dead*. But we must not leave the reader guessing after the origin of the quotation. It is taken from the Advertisements Regulation Bill now—or lately—before Parliament. Let us see what this Bill is trying to do. The Act of 1907 confers upon local authorities the power to forbid forms of advertising which injuriously affect the natural beauty of a landscape. The new Bill (this is its third or fourth version) is, from the architectural point of view, a great advance on this Act. It also takes cognizance of buildings. Unfortunately its scope is limited to *dead* buildings : and so nicely is this restriction contrived that we found the definition of buildings that are to come within the Act to be in reality an excellent definition of a dead building. There must be some reason for this partiality. No doubt it is a fine thing to speak respectfully of those who have completed their useful life on earth. No doubt it is right to make up our minds that whatever is to be defiled, whatever made ignominious, it should not be the dead. We must protect our dead against the necrophagous marauder, but is it thought that we can entertain a proper regard for the dead if we have not first learnt to regard the living ? Why then should this Bill strive to protect the dead, and the dead alone ? There can be only one answer. Lord Newton and those who are joining him in this admirable task assume that the living are competent to take care of themselves. They have taken pity on those old buildings which we have described as dead, but whose state of being is sometimes an anomalous one, not a few among them ‘ having a late part yet to act upon this stage of earth,’

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as Browne puts it. Dead or dormant, they are indeed helpless, but are they more helpless than the living? Is there any dead building in the Kingdom more helpless than St. Paul's Cathedral, a living work of architecture if ever there was one? The spectacle of St. Paul's Cathedral partly obscured by an advertisement sign, settling close upon it like a noxious insect that it is powerless to shake off, is that of an architectural St. Sebastian. And in the background of the picture stands the little host to whose energy and enthusiasm we owe the 1907 Act and the present Bill. And somewhere away in the wings stands the Fine Arts Commission, anxious, no doubt, to help, but politely waiting till it is called for. Alas, St. Paul's Cathedral is still alive, and the sponge of vinegar may not yet be held up, the honourable councillor is not yet permitted to come forward. When it is frequented 'solely or chiefly on account of its beauty or historic interest' the building will perhaps be entitled to our protection.



OUR publisher complains of a very natural apathy among those of our subscribers (and they are of course the majority) whose subscriptions expire with the end of the volume. It is a feeling with which we have every sympathy. We would suggest, however, that it might not be inadvisable to conquer it well before Christmas. Statements are of course sent out regularly, but the postal service is about to enter upon a hazardous time of the year, a time which is also known to run away with much of our money. This reminds us that we are anxious to buy some copies of the November 1923 issue, which has long been out of print. One-and-ninepence will be paid for clean copies sent to the Editor's office, 28, Bedford Square, W.C.1.

TASTE

By BOHUN LYNCH

THESE are two 'senses' which are universally held to be desirable—so desirable that no one will admit the lack of them: these are the sense of humour and the sense of beauty. In arguing for the importance attached to the former Mr. Max Beerbohm, declared that every man stood hotly by his own reputation in this matter, though cases had been known where the next most desirable sense—that of beauty—had been bluntly denied. He gives an instance, though (with all due respect) I can scarcely believe it. Standing over long for his companion, before the *Primavera* in the Accademia of Florence, he had asked him: 'Have you no sense of beauty?' And the companion answered 'No.' Well, I suppose there are people who will make a superficial sacrifice of vanity for the sake of jest.

The 'sense of beauty' can for the present purpose be narrowed down to what is called 'good taste' in decoration—the seemly adornment of a house or a garden. I find it difficult to imagine anyone who does not rather fancy his own arrangements, his ideas of colour, of form, of texture, of worth. It is one of the more or less harmful vanities to which mankind is prone. Even the rare people who avowedly disregard comfort and decoration would, on challenge, defend their taste. They would say that their possessions were few, that they did not care for luxury, but that what little furniture or ornament they had was good. The drawing room carpet in—let us say The Elms, forms a centre of passionate discussion in—shall we call it?—The Cedars. Mrs. Alpha, complacently counting the looking-glasses in her dining-room chimney-piece, turns up her nose at Mrs. Omicron. Of course, sideways, there is, too, purse-pride in Mrs. Alpha's attitude. It is not only her tasteful discrimination which pleases her, but her economic ability to possess something more celestially splendid than her poorer next-door neighbour. Up, more stalwart in arms, with nose at a more perilous angle yet, will Mrs. Alpha be when, translated to another sphere, she can compare her Tottenham-Court-cupboard with Mrs. Omicron's Jacobean (style) dresser.

To the initiated there is nothing more painful than the pretentious ugliness

Taste of the small suburban drawing-room of to-day, which together with all early- and mid-Victorian and other 'assuming' forms of decoration it is the constant pleasure of the 'initiated' to deride. But this statement requires explanation. What do I mean by 'the initiated?' What by 'small suburban drawing-room?' The answer to the first is 'educated people of good taste'—an answer which shouts for closer definition. What is good taste? Does it help if I qualify it by adding that the taste is one authoritatively pronounced to be good? No: it does not, because I have to be sure about the authority. And all the while I know perfectly well what I mean by 'the initiated': and yet the analysis is not pure sophistry, for there are so many diverse schools of taste. Opinions and fashions change so rapidly that the initiated of to-day is the outrageous Philistine of to-morrow. Take cut-glass lustres as an example. Twenty—even fifteen—years ago these were invariably sneered at by persons of 'taste' as being—not ugly, mark you—but 'Victorian.' (In point of fact, the best examples were made long before the reign of Queen Victoria.)

The only satisfactory solution of the problem is to find the permanent mean which is independent of fashion, and for that purpose the question of 'household taste' must be closely examined, and, if possible, good reasons discovered for approbation and condemnation. In this way, some sort of standard may be arrived at towards which people can work. First, however, the 'super-initiated' must be dealt with—he who, though deprecating Mrs. Alpha's drawing-room, yet more decisively loathes the faultlessness of Mrs. Upsilon's hall. For there are many storeys in the House of Pretence, but the lowest of them all—the basement in fact—is inhabited by those who, knowing a little, affect much learning or who, genuinely liking a round peg in a square hole, deliberately choose an imperfectly square peg because it seems to be the correct thing. And that is a crime.

The 'small suburban drawing-room' is, as I need hardly explain, also a figure of speech. There must be, of course, many small suburban drawing-rooms which are entirely delightful, obeying all the rules of simplicity and usefulness and decorum, without pretence, without unrest. Still, unjust as it may be, the phrase does convey the meaning I am after: though 'large suburban drawing-room' would, now I come to think of it, convey it more effectually. Indeed, if I may say 'small' I am implying virtue in size and therefore in money: which is the last thing I desire.

It is true that Mrs. Alpha together with her friends (and enemies) do almost everything in life on account of other's opinions, but their offence should be regarded leniently, I think. The result of all their effort, pain, and abundantly unnecessary expenditure is merely pathetic. But the Upsilons know a little more and very greatly more pretend. With the Upsilons you come to the stage where the word 'art' first creeps in : and may Heaven defend us from 'art'-in-the-home. Taste

So there will be nothing for it but to touch, very briefly, upon Mrs. Omicron's house and Mrs. Iota's and then Mrs. Upsilon's and to see where she has gone wrong. It is a shocking impertinence, and we will, rather truculently, leave it at that without further apology.

Mrs. Omicron may be dismissed briefly. Hers is an ugly house in the simple, straight-forward meaning of the word. There is not more than a ha'porth of pretence about it. It is built of yellow brick and its rooms, for their size, are disproportionately high. The furniture that was good enough for the previous generation of the Omicrons is good enough for the present generation. And the same kind of wall-papers do very well too. That in the dining-room is a heavy dark crimson, that in the drawing-room has larger roses of a brighter pink than Mrs. Alpha's. There is a paper of ingenious trellis work in the hall and on the stairs. The furniture is of the heavy Victorian or late Georgian sort with massive ornamentation.

It looks worse than it is owing to its size which is too great for the rooms it crowds. At first sight you would say that the Omicron's house contained only the sheer brutal necessities of life. But you would be wrong. There are, for example, a quite unnecessary number of extremely bad pictures, because Mrs. Omicron says that you must have something on your walls. The daring modern notion and, again, the daring ancient notion that there is no necessity whatever to have anything on your walls would strike her, should she ever hear of it, as merely ridiculous. The frames of Mrs. Omicron's pictures, though mortally hideous, are exceedingly expensive frames ; heavily carved and of the best gilt. She has, too, a number of massive and intricate fire-irons which are never by any chance used. But she bought a set of them for each room when she set up house, not with any view to poking the coal or shovelling the coal or picking up pieces of coal (because all that is done with an extra poker, an extra and convenient shovel, and an extra useful and inexpensive pair of spring tongs) but because *one did always have these*

Taste things and *had to have them*. Why? Mrs. Omicron has never, bless her heart, heard of originality, and conventionality, and its opposite are not abstractions with which, as such, she has troubled herself at all. But it has never occurred to her (and it never will) that she daily does things, spends money and time, exerts herself terribly in order to do things that other people have done and because they have done it.

We in our youth, thought very ill of poor Mrs. Omicron on these counts, not in the least realising that we ourselves bought pewter, admired old oak, and liked bare walls, chiefly because it was beginning to be the fashion to do so. But after a while we did really get past that stage and reasoned it out for ourselves, and made out a case for ourselves that was convincing, and proved to our own satisfaction that there was a definite beauty in ancient oak furniture and in pewter plates and that bare walls (when you couldn't afford good pictures) were at least restful.

It is odd what violent feelings are engendered by questions of household taste, but there they are. Mrs. Iota's drawing-room could have been a good room. Long and low and well-lit, it had the essential virtue of good proportions. But her taste was deplorable. She had set out to make it a 'pretty' room and had succeeded in making it 'pretty-pretty.' The walls were covered with a pale blue paper in which garlands of pink roses had a too conspicuous place. Above the picture rail there were more garlands of even pinker roses. There were numerous water-colour drawings of intensely picturesque places made by a conscientious amateur whose drawing was weak and whose sense of colour had been derived from his observation of other people's water-colours and not of nature. Pink and blue were strongly manifested in them too. The furniture was modern, expensive and somewhat gimcrack. The prevailing idea in its design seemed to be lightness. Light it was, but without the sweeping curves and almost poetic lightness of the eighteenth century French styles, from which, nevertheless, it had borrowed, as it were, the faults. Innumerable photographs in ornate silver frames were everywhere, stacked upon the piano, the revolving book case, the side-tables. There was a good deal of China about the room, some of it excellent English porcelain. The chimney-piece was rich in small silver ornaments, as was the 'silver-table.' There were plenty of flowers in the room which, since they were sweet peas, went very nicely with the wall paper. It was typically the room of a well-to-do woman who admires 'lightness,' daintiness, and

prettiness. It was utterly unrestful and, to anyone with fondness for severity, *Taste* it was entirely maddening. There were hardly any books, and a live Pekingese 'dog' stared in goggle-eyed menace at a somewhat similar creature made out of Staffordshire earthenware which resided under the piano. To be honest we can most of us remember the time when we really loved a room like this. Thousands of people do still.

Now Mrs. Upsilon, at the time of her marriage, was swept off her feet by the wave of antique-collecting. From her somewhat humble (and popular) woman's weekly paper she learned that OLD STUFF was fashionable. (Later on when she herself became fashionable, though she continued to read that woman's paper, she did so in private and slipped it hurriedly under a sofa cushion when someone called.) She never attended sales or visited the shops of well-known dealers. What, she asked herself and her friends, was the need, when Messrs. —'s store was the rendezvous of her (very select) suburb and had lately started an Antique Department; when indeed, wherever she went—for her summer holiday by the sea, or to stay with her sister in the country—she always found some picturesquely dilapidated cottage with 'Ye Olde Shoppe' painted above its door in false olde letteringe? Old things, she decided, were so *quaint*. So she began to collect old things—or things which were said to be old—without the smallest discrimination—iron rush-holders, copper warming pans, chestnut roasters, candle-snuffers, tinder-boxes. Now her chairs and tables were 'sensible' and modern—quite useful, quite comfortable—and not actually offensive to look at. But she must do the correct fashionable thing, just as Mrs. Omicron must do what she thought (if she thought at all) was the correct fashionable thing. So she stacked her furniture in the spare bedroom until such time as she was able to sell it, rather well, to a very poor relation, and filled her living rooms with dubious antiques. Dubious indeed they were even to her, because their usefulness could sometimes be called in question, while their discomfort was indisputable. But Mrs. Iota was green with envy and that was something. Then the 'period' fetish obsessed her and the dining room had to be entirely 'Jacobean,' the drawing room, without any exception, 'Queen Anne.' The draw-table in the hall (which *would* show the raw wood when someone banged against it and removed some of the stain) was most meticulously bisected by a narrow strip of embroidered cotton which was meant to look like linen. She had strips of half-inch deal nailed at intervals upon the walls

Taste of her dining room and painted white to give the appearance of panelling. She bought an ornate stained glass escutcheon and threw out vague hints about her father's coat of arms : and she hung it upon an ordinary sash-window, over which she had applied an ingenious arrangement of leaded trellis to give a superficial appearance of diamond panes. She was, of course, extensively deceived by the small dealers whom she so engagingly patronised, though she found it extremely hard to make up her mind in buying a thing and often changed it directly it was bought. But throughout she had no genuine love of antiquity for its own sake. All perfectly futile, you say ; and there are scores of people like Mrs. Upsilon, and what has all this to do with Taste anyway ? Yes—yes—to the two first observations, while in answer to the question I say 'quite a lot.' For Mrs. Upsilon's insincerity and humbug, her worship of fashion, her predilection for the correct thing bear fruit in the end. Her children, brought up in the atmosphere of sham, mercilessly criticise it as children are apt to criticise the foibles of the parents. They listen to a great deal of talk about Welsh dressers and 'Tappit Hens' and a gentleman called Buhl (whom at first they thought was the name of a sort of brass), and about prices and bargains and the names of dealers and what not and (the fashion persisting) they will gradually come to take in this matter of furniture and decoration a more exact and careful interest, and they will love to 'score off' their mother and will so learn more about the subject than she ever dreamed there was to be known and in so doing will learn how immeasurably more remains to be learned. And so there will grow up in Mrs. Upsilon's children a reasoned and seasoned and genuine appreciation of what is fine for its own sake irrespective of the prevailing (but ever shifting) fashion. And there is at least some chance that they will have definitely good taste precisely because their mother had no taste at all and would talk about it and pretend.

THE NEW COPENHAGEN POLICE COURTS

By HOWARD ROBERTSON

NO phenomenon in the present day architectural world is more striking than the renewal of vitality in design which is being manifested in the Netherlands, Denmark, and the Scandinavian countries. The exhibition of Swedish architecture held in the early summer of this year cannot have failed to impress by the high level of attainment shown in the design of buildings of every category. There is to be found, in even some of the best of English current work, a sort of amateurishness which is not without charm ; it has been whispered of buildings by our most famous architects that their mistakes are their most lovable attribute—and one must add in justice that the exact definition of ‘ mistake ’ is largely debatable—but too often in modern work we find evident faults of technique, and errors of massing and scale which should be avoided even by the partially trained dilettante. The Swedish work, however, whatever impression it may have conveyed as to style and character, appeared in the main to have been conceived and executed with a sure competence and a completeness of finish which led one to wonder where these men obtained their knowledge and skill in architecture.

The modern Swedish school makes no secret of its dependence on tradition as an inspirational source. A visit to some of Sweden’s historic castles and fanes reveals the origin of much that is so wholly admirable in Östberg’s Town Hall and Tengbom’s Högalid Church, for these buildings are the modern expression of a romantic phase in Sweden’s architectural tradition ; but for the origins of the younger Swedish School, or rather of that type of expression which is peculiar to the younger men (but nevertheless employed at will by men like Östberg), we must look not to any derivatives of mediævalism but rather to a certain phase of Italian Renaissance, modified and adapted to the Northern temperament and taste, a phase which reached its most finished completeness of expression in Denmark, and which from Denmark has radiated its influence towards her Scandinavian neighbours.

The study of Renaissance architecture is peculiarly fascinating because of the extraordinary diversity of character which has been given in different countries to an architecture essentially formal and derived from a fairly rigid



Fig 1. SUN AND SHADOW IN THE ATRIUM

classicism. The greater freedom of mediæval work would naturally lead to presuppose a wide range of possibilities in local adaptations ; but it is doubtful whether there are greater differences of expression between French and English gothic than between the eighteenth century buildings of France and Denmark—with the corresponding period in England the Danish work had many affinities, and yet the apparently slight differences of handling have resulted in the creation of an unmistakable architectural personality peculiar to each country. The differences apparent in a comparison of the eighteenth century work becomes more marked when we approach the later developments of this style and still more so when we examine their present-day derivatives. For in the modern buildings inspired from the older period we find an accentuation of their differences, and a tendency towards elimination of those characteristics hitherto peculiar to both. Such divergences are not surprising in a post-war period, when countries affected by the tumult in varying degrees make slow or rapid strides towards progress in art development—England, slow to move and generally refractory to influences, at present feels little reflex of the modern Northern movement. But we shall be greatly surprised if, in a very few years, there are not set up in English architecture such currents as will bring parallel developments to those in Denmark, with a corresponding tendency towards a parallel, if not exactly similar, modern architectural expression.

Very typical of the necessarily tentative expression of a modern tendency are the new Police Courts in Copenhagen, blending as this building does eclecticism with a taste for the spectacular, intellectuality with romance, and sparing economy of means with a certain lavish wastefulness. The tale of the struggle between the old and the new is written for all architects to read in nearly every section of this ambitious building, and the war between conflicting desires has left its scars on the finished structure considered as an architectural conception.

The construction of the new Police Courts, or *Politigaarden*, was begun some years ago under the direction of Professor Kampmann, the architect of the Copenhagen Glyptothek, but at his death in 1922 the completion of the design was given over to his son and the architect Rafn, the execution of the work being under the control of architect Jacobsen. It is probable that no building of recent years in Copenhagen has aroused greater discussion than the Police Courts, nor is it easy to find a more striking example of the

*The New
Copenhagen
Police Courts*



Fig. 2. THE MAIN ENTRANCE FRONT

conflict between the simple functional solution of the building programme and the claims of abstract architectural design desiring untrammelled and grandiose expression. It is, unfortunately, impossible here to illustrate the plan of this building, which reveals significant defects and incompatibilities, features striking in imaginative greatness of conception, coupled with failure to observe some of the most elementary precepts of planning logic.

Fine vestibules and approaches are provided only to be marred by defective marking of the access to different parts of the building ; a huge circular internal courtyard is entered through a doorway marked in its importance only by its position on the main axis, a position always indefinite in the case of a large circular scheme treated with an unbroken repetition of the colonnade motif ; and finally we have the *clou* and climax of the plan, a magnificent rectangular atrium with a roof open to the sky, but the exits from which are so insignificant and masked that one instinctively feels that at this point one has arrived—to go no further. Yet this magnificent hall seems to serve little purpose, to be in fact merely an expansion point in the general circulation, and to have been placed where it is solely with dramatic intent.



Fig. 3. THE GREAT NICHE OF THE ATRIUM

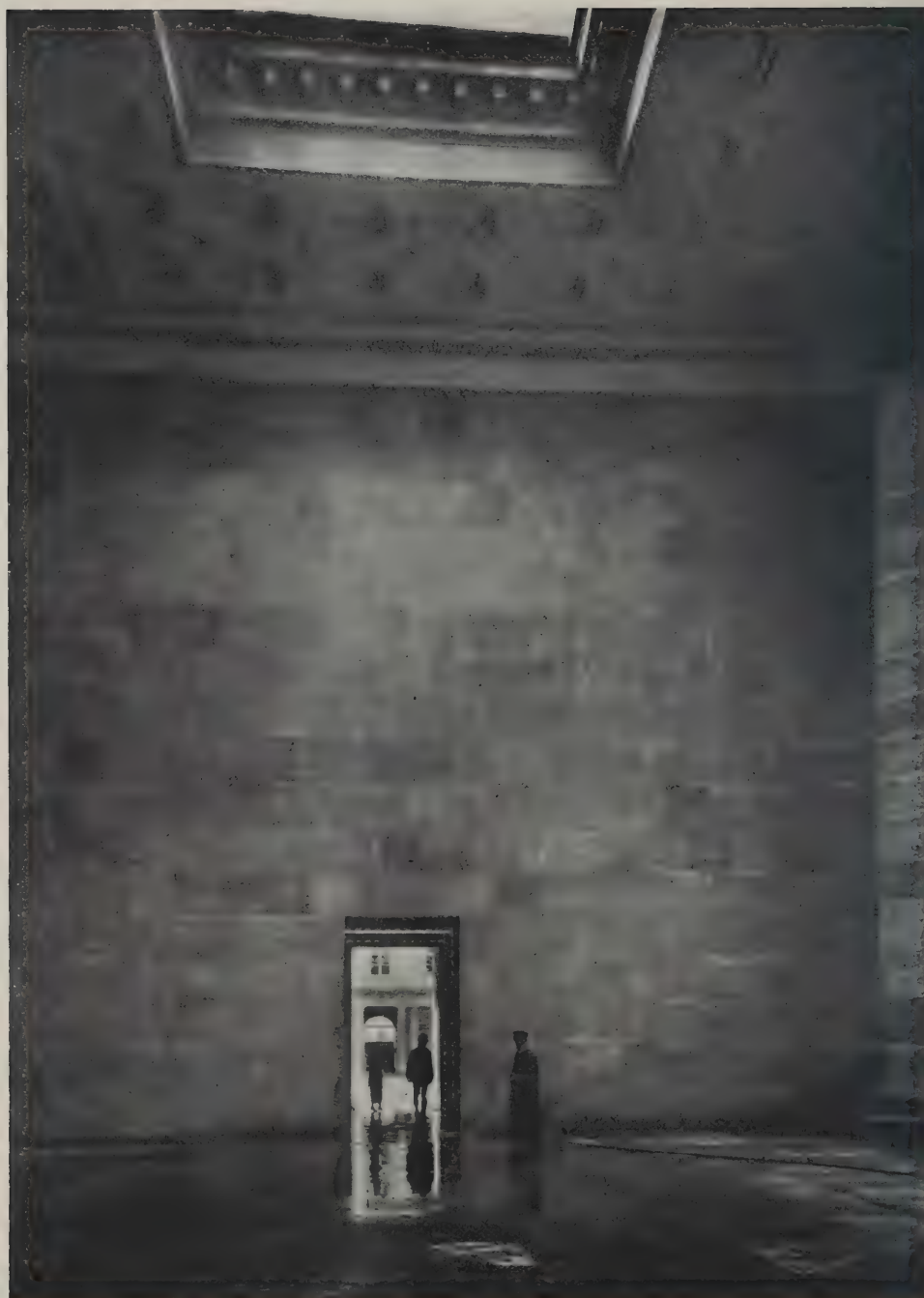


Fig. 4. THE APPROACH DOORWAY TO THE ATRIUM

Having made these criticisms, one must hasten to admit the power and interest of design behind the architectural treatment which has been adopted in various parts of the building. The rectangular atrium which we illustrate (Figs. 1, 3, 9) is magnificent in proportion and in the stern beauty of its treatment. The huge stone Corinthian columns, over forty feet in height, have a majesty enhanced by the absence of wall pilasters and the unbroken wall surfaces of fine masonry. The floor is of stone, the whole tone being of a warm yellow-brown, and the design seems to have been entirely conceived as a setting for the brilliant rectangle of sky which is seen through the open ceiling. The effect, on a sunny day, is awe-inspiring and spectacular; the photographs convey the magnificent scale and the beauty of fine forms caressed by sunlight and shadow. Practically considered, this great atrium fills one with regretful doubts. Already the stone floor is green with damp, and constant hosing by attendants reveals expense of upkeep and an inconvenience to the public scarcely to be condoned in a building of this character.

Secondary in dramatic effect, but ambitious in size and treatment is the main circular courtyard (Fig. 7). Here again walls and paving alike are in French and Belgian stone, but attainment in design has fallen short of beauty of material. The equalities of the horizontal divisions, the repetition of similar cornices at different heights, the weakness of the window treatment, the clumsiness of the balustrading, all fill one with disappointment at a fine opportunity missed.

To the designer in search of modern inspiration the building however reveals treasures of ingenuity in plan and detail which can only be inadequately conveyed by description. Figs. 5, 6 and 8 give an indication of the slender and delicate detail design which imparts, with the utmost economy of means, a note of freshness and beauty to the most utilitarian elements of the

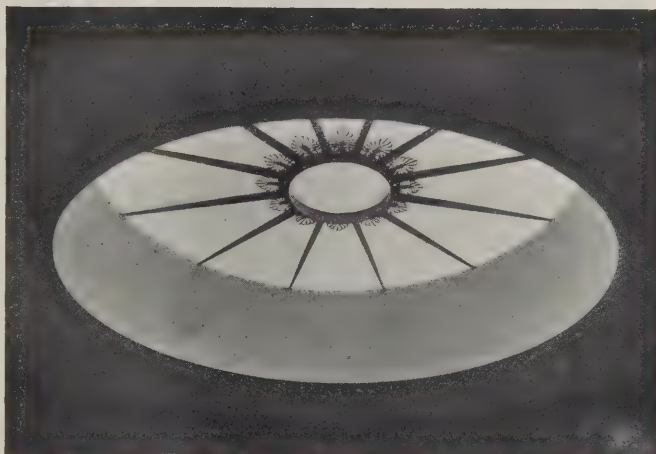


Fig. 5. BRONZE CEILING LIGHT OVER
CIRCULAR STAIRCASE

*The New
Copenhagen
Police Courts*

building's equipment. Lighting fixtures, radiator grilles, door furniture, the fittings of the cloak rooms and lavatories, all are designed with the utmost care and study, and, one feels, with immense enjoyment on the part of the architects. It is not perhaps unfair to Professor Kampmann's memory to suggest that the very real beauty of his conception has been enhanced in detail, in a fresher and keener note, by his more youthful collaborators.

The exterior of the building (Fig. 2) is disappointing. Our Danish friends have not, alas, achieved in colour the same degree of competence that they have attained in other details of design. The effect is not without dignity and restraint, but it conveys nevertheless an impression of drab economy. The stucco is of a dull grey, the fenestration is uninteresting, and the attic is defective and clumsy. On the main front however the six open entrance arches reveal a glimpse of internal beauty, and the window grilles, surmounted by gilt spikes reminiscent of an implement formerly much in favour with malefactors, strike a playful and charming note.

The building, as a whole, is what a cynical layman might term 'an architect's building'—undoubtedly extravagant, designed with an interest of conception which is refreshing and piquant to the trained observer. The general public may be pardoned for being critical of an expensive



Fig. 6. TYPICAL BRONZE HANDRAIL TO STAIRCASES

building which provides indeed magnificent effects, but which obtains them at the public cost. The architect, condoning errors in exchange for the inspiration gleaned from powers of design so clearly evident, will leave the Police Courts unmindful of its failures, hugging himself in the genial warmth of desires awakened for fresh creations from his own hand.

[*The photographs illustrating this article are by F. R. Yerbury*]



Fig. 7. THE CIRCULAR COURTYARD

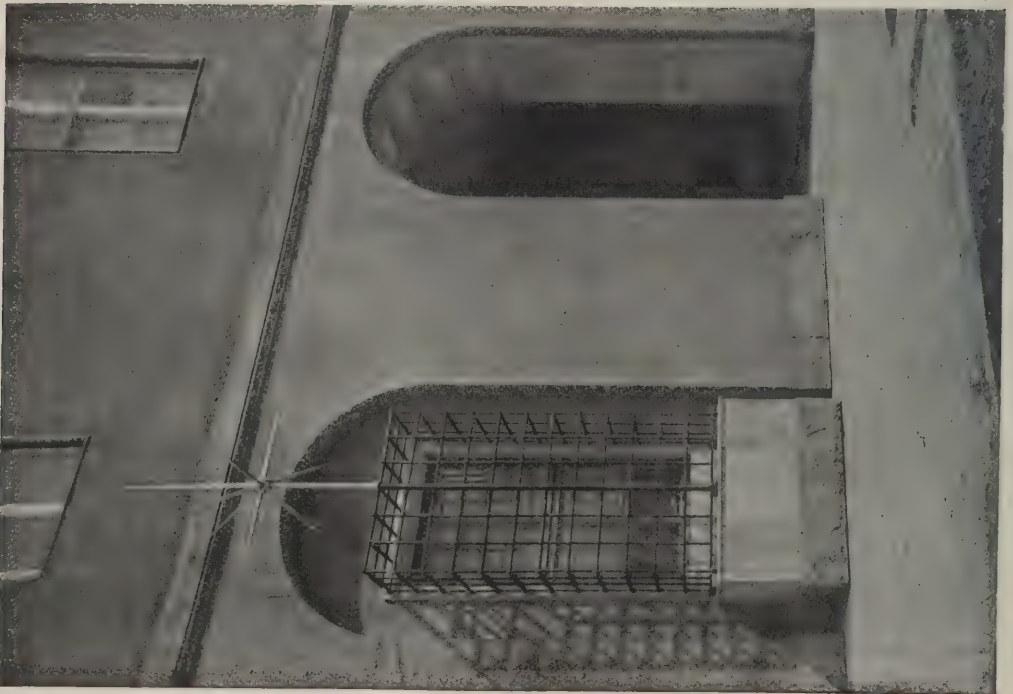


Fig. 8. WINDOW DETAIL OF THE ENTRANCE FRONT

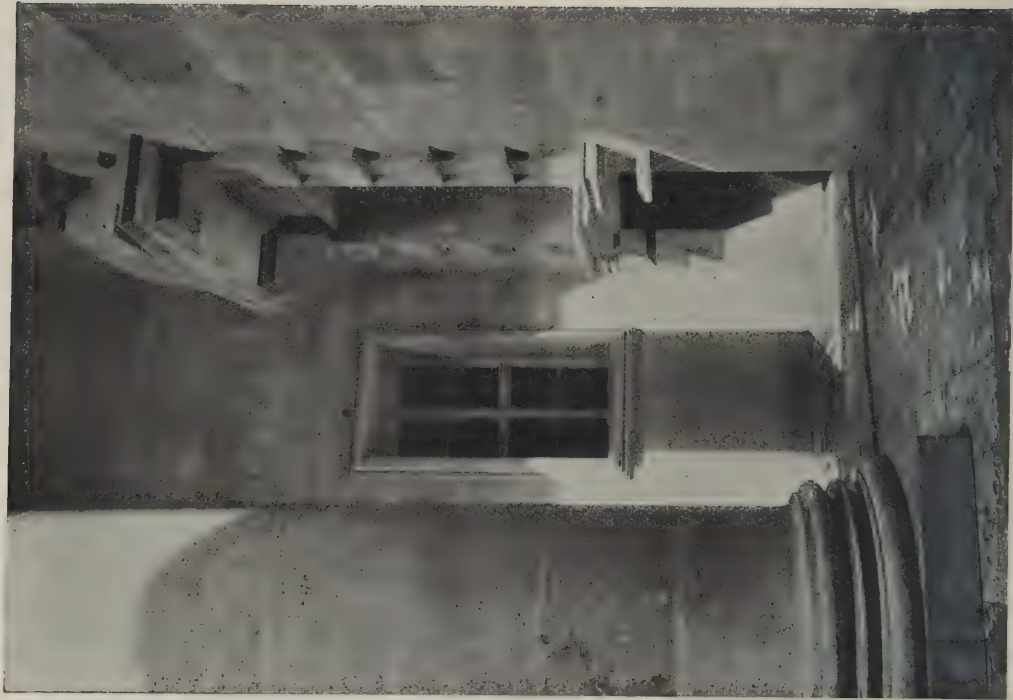


Fig. 9. DOORWAY TREATMENT IN THE ATRIUM

WHERE ARCHITECTURE IS ALIVE; I

By ARTHUR J. PENTY

ON revisiting New York recently, after an absence of seventeen years, I have been impressed by the wonderful advance that architecture has made there in the meantime. Seventeen years ago two movements divided American architecture. There was on the one hand a Gothic revival which concerned itself with ecclesiastical and collegiate buildings, and was associated more particularly with the work of Messrs. Cram, Goodhue and Fergusson, and there was the Classical and Renaissance revival which accepted the leadership of Messrs. McKim, Mead and White. The latter was very much in evidence in New York, where quite a number of interesting buildings on Renaissance lines had found their way into execution, as was also the case in Chicago and cities of the East. But they were all buildings of a kind that lent themselves to treatment upon traditional lines. For that peculiarly American product, the skyscraper, was unaffected by either movement. Owing its existence to purely commercial considerations it apparently defied architectural treatment. It remained 'the packing box on end,' ugly and unashamed, and doubts were expressed whether the problems of design it presented could ever be successfully overcome.

But that has ceased to be true. The skyscraper is no longer the pariah of architecture. The problems which it presents have been attacked and successfully overcome by the architects of America; for the skyscrapers that have been built of recent years are no longer gaunt utilitarian buildings with no pretensions to beauty or covered with meretricious ornament, but buildings of real architectural merit. They are handled by their architects in a big way, with contrasting planes and large surfaces unbroken except by windows which are without mouldings, the whole presenting an appearance of severe grandeur that is unique and can be matched nowhere else in the world. Yet, strange to say, this architecture is finally a purely economic creation, owing its existence to the development of mechanical invention, advertisement, the desire to capitalise ground values and the new zoning law, which, limits the height of the cornice line on the street while permitting the building to rise to any height the site will allow, so long as it lies within a line drawn

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is Alive* at a certain angle, and thus encourages a pyramidal shape for the upper storeys which is extremely effective and fruitful of architectural effect.

Though we have no option but to recognise that the skyscraper may be a thing of beauty, my appreciation is entirely æsthetic, for I am no advocate of the introduction of the skyscraper here. I think the London County Council is entirely in the right in refusing to allow them to be built in London, for these gigantic buildings bring into existence many evils. The insoluble traffic problem of New York is intimately connected with the skyscraper, for with so many people living and working in such a limited area, congestion of traffic is inevitable. Then there are the problems of lighting, ventilation and sewerage which should not be overlooked. Hence from a social and civic point of view the skyscraper is undesirable. Yet the success with which it has been treated in America demonstrates that there can be no objection to it from a purely æsthetic point of view, provided the site is rectangular, for on our irregular-shaped sites skyscrapers would be abortions—as they are in the old part of New York. Nevertheless the architecture of the skyscraper is fraudulent. It does not express the construction but is a mask skilfully designed to conceal the construction. And as such, while it is a testimony to the skill of American architects, it at the same time gives expression to the fundamental contradictions that underlie modern civilisation.

Considerations of this kind suggest that in spite of apparent success the life of this American architecture is precarious. It is certain that the economic conditions that have brought it into existence do not possess within themselves the elements of permanence. For there is a limit to the economic development which has provided such opportunities and many things I have heard while in New York lead me to suppose that the limit has just about been reached. To understand exactly why this is so would involve me in an elaborate economic analysis which is outside the scope of these articles. But it must be apparent to the most superficial observer that a time comes when the increase of ground values reaches a point at which no margin is left for even decent building, much less for decent architectural effect. And indeed this is already the case over the greater part of New York, where rents are so high that the problem is to find room to live. Mr. Lewis Mumford's articles on *The Imperial Age in American Architecture* should bring home to us a sense of the rotten foundation on which it all is built. For as he wisely remarks, 'the same process that creates an unearned increment for the

landlords who possess favoured sites contributes a generous quota—which might be called the unearned excrement—of depressing, overcrowding, and bad living in the dormitory districts of the city Historically the imperial monument and the slum tenement go hand in hand.’

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But there is another way of looking at this phenomenon. We may regard this new American architecture as the expression of the skyscraper, or we may regard the architecture and the skyscraper as things fundamentally different in their nature, which, though acknowledging different starting points and moving towards different goals, have for the time being become accidentally associated. This I believe to be the true interpretation. And I am confirmed in this belief by the fact that the tendency of design in the more recent skyscrapers is towards standards that are distinctly mediæval. This may be partly explained by the fact that the new zoning law is leading to the substitution of the parapet for the cornice. But the main cause, it seems to me, is that American architects are through with the Renaissance. For many years they experimented with the Classic orders, combining them first this way and then that, either structurally supporting entablatures that did real work or decoratively using the orders as mere surface ornamentation. But there is a limit to the number of possible combinations ; for the Classic and Renaissance permit variety only within well-defined limits. And because of this the possibilities tend to become exhausted. This I imagine is the reason why in the more recent buildings the design is Pre-Palladian (or Pre-Vitruvian—whichever we prefer to call it). The types of design nowadays in favour are either that of the early Italian Renaissance—the romantic Renaissance that came before Palladio put architecture into a straight-jacket—or Italian Gothic, or Romanesque. Taste nowadays moves between these closely allied styles, which are being handled with an extraordinary degree of skill. It is a development which, I feel, has a great future before it. For American architects having turned their backs upon the academic Renaissance, are coming to breathe the freer atmosphere of mediæval tradition and inspiration. Their work to-day gives the lie to the theory so popular in this country that Gothic architecture cannot be adapted to modern use. It is entirely a question of knowing how, and the Americans have discovered it. If Gothic architecture can be adapted to the skyscraper it can be adapted to anything.

[*To be continued*]

THE INDECENCY OF BACK ELEVATIONS

By F. R. JELLEY

INNUMERABLE examinations have been held in architectural design during the past decade, but it is extremely doubtful whether any candidate has ever been requested to design a back elevation. Indeed, there is reason for the belief that considerable difference of opinion exists as to whether the average back elevation can be said to come within the denomination of architecture at all, in the strict acceptation of the term. It is whispered that back elevations—like poor and disreputable relations—are hardly ever mentioned in the best artistic circles. But the fact remains that they are an obvious necessity, and since the erection of back-to-back residences is now prohibited, it may be assumed that practically every new building has a back elevation of some sort.

It is an unfortunate characteristic of back elevations that they are destined to exist, like Cinderella, in an environment usually associated with dust and ashes. And although it must be admitted that in many well-regulated areas the ashes are now secreted in hygienic galvanized dust bins, there is rarely to be encountered a fairy godmother who will wave a wand so magical as to render a back elevation sufficiently presentable for reproduction among the full-page illustrations in the professional press. Front and side elevations naturally receive priority in this respect, and reproductions of back elevations are usually to be found only among the advertisements inserted by manufacturers of fire-escape staircases or chimney pots.

In view of the astonishing activities of the modern advertisement-sign contractor, however, any architectural treatment of any elevation that is in danger of being seen from a public thoroughfare will soon become totally unnecessary, and it is probable that the town of the future will be modelled on the traditional lines of a bookcase, in which the backs of the books are enriched and turned to the front, and the fronts are left quite plain and turned to the back. Thus, the wonderful influence of the advertisement-sign contractor on the dawn of the renaissance of the essentially back elevation may easily become historical, even though the actual masterpieces of his art perish by the hand of time and pass into oblivion.

To the uncompromising realist, even the present-day Back Elevation, in its role of architectural Cinderella, may possess a certain naive attraction that is lacking in its flashily attired sisters, the Front and Side Elevations. It is, of course, common knowledge that after a front elevation has been adequately clothed in the particular architectural fluff and fripperies that happen to be fashionable at the moment, very little money remains for the expenditure of such luxuries on anything less important than side elevations. And, in itself, the honest nakedness of a back elevation is really no more indecent than the honest nakedness of a dog. But when it has been fully exploited as the recognised background for the display of orgies of plumbing, it becomes almost as repulsive as an illustration torn from a text-book on anatomy. It becomes Rabelaisian without the saving grace of humour. After undergoing operations at the hands of a few generations of plumbers, the expression on the face of a typical well-seasoned London back elevation is a grim and ghastly announcement that here, at any rate, is to be found stark realism in all its repulsiveness and brutality. For here are to be seen rainwater pipes ; bath, lavatory and sink wastes ; vents and overflows ; soil pipes, anti-syphonage pipes and puff pipes, twisting and turning in labyrinthine confusion like so many hydra-headed monsters slain by some modern Hercules and nailed up on the walls to dry.

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There is an unwritten law among architectural draughtsmen that plumbing accessories are not shewn on elevations submitted in open competition, and that in perspectives prepared for public exhibition drain pipes are taboo. Drain pipes may be delineated on etchings, or black and white drawings of old buildings, but on the original linen elevations of proposed premises they are usually indicated only in red ink, for red is the primary non-photographic colour. The reticence of the draughtsman in this matter of drain pipes is surely not reprehensible. It is not mock modesty. It is the mute protest of the draughtsman to the craftsman. And as a mild remonstrance against the appropriation of elevations for the glorification of the craft of plumbing, it is quite as justifiable as the gentle rebuke administered to Humpty Dumpty on a historic occasion :—

I said it very loud and clear ;
I went and shouted in his ear.
But he was very stiff and proud ;
He said 'You needn't shout so loud!'

The Indecency of Back Elevations Everybody knows that drain pipes are a necessity in any civilised community, but it is absurd that they should be allowed a prominence that has now become aggressive almost to the point of indecency.

The growing congestion of traffic in the main thoroughfares of London is causing pedestrians to take to the back streets and the question of the decency of back elevations is likely to receive more attention in the future than in the past, for the average London back street can no longer be dismissed as inaccessible and unknown territory not usually assumed to be frequented by human beings with normal eyesight. The dinginess and dull brutality of the Victorian outlook upon life was to a great extent due to the fact that the inspired Victorian system of mass planning enabled any householder to look out of any window of any room in his house into the corresponding window of the corresponding room in any of the houses of his immediate neighbours. In spite of the much advertised improvements in the social life of the community, the present generation has progressed but little if the outlook of people whose homes are encompassed by back elevations is to be dominated by a desolating prospect of sanitary appliances, ranging from elaborate and aggressive mazes of drain pipes, to hygienic dust bins with lids that do not fit.

The increasing complexity of modern building methods is constantly creating problems in æsthetics for which there is no precedent. It is useless, for instance, to consult Vitruvius or Chambers as to the correct treatment of radiators, or lift-cars, or external fire-escape staircases. And at the present time the solution of the great drain pipe problem is confused by the activities of four rival schools of thought. The elevations of the BASHFUL or ULTRA-VICTORIAN School decline to recognise officially the existence of drains or drain pipes, and announce in effect 'If there are drains in this edifice, the fact is never mentioned.' The DECEPTIVE School, nurtured on the blank window and jib-door tradition, disguises soil pipes as rain water pipes with sham rain water heads, and embellishes vent pipes with a decorative treatment of cast-iron ferns or poultry, in imitation of finials or weathercocks. The DEVIL-MAY-CARE School, whose work is easily recognisable by any student of elevations, has a large following among jobbing builders. Its typical achievements speak for themselves, usually rather loudly and in this strain:—'As originally conceived, this house was comparatively insignificant and unpretentious, but at a later date the property changed hands; you will

observe that the present proprietors have installed a new bath in the old bedroom over the entrance porch ! ' Finally, there is the powerful REALIST School, in which all true plumbers must surely graduate. Even the mildest of façades, after a course of treatment by the Realist School, presents a pugnacious appearance, as who should say, ' Other elevations may be more graceful, but we, at any rate, are the possessors of a complete and efficient drainage system. Our pipes are of the maximum sizes obtainable, and all cleaning eyes, although quite inaccessible without the aid of ladders, are easily visible. We conceal nothing. Our system has been passed with acclamation by the local sanitary authorities, and all external ironwork is painted three coats of oil colour in tints so startling and sensational that it would be impossible to specify them in writing. '

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The average person does not visit Westminster Abbey in order to view the heating apparatus, and it is doubtful whether the authorities have ever been troubled by complaints because plans of the drainage system at Hertford House are not included in the official guide books to the Wallace Collection. Such matters are taken for granted by the vast majority of people, and although deception is one of the seven deadly sins, it is questionable whether the deceptive treatment of drain pipes is a sin more deadly than the realist treatment. Anyone who may be undecided on this point is recommended to inspect the back elevations of some of our largest hotels, or to take a walk round the outward walls of Gray's Inn.

THE FRENCH SCHOOL AT ROME

By H. P. CART DE LAFONTAINE

WHEN one considers how often the *Prix de Rome* is mentioned, not only in the daily press but in general conversation, it is singular to reflect that only about one out of every hundred people of average intelligence and some knowledge of art could give a reasonable account of the history of this branch of the great National School of the Fine Arts in France. For this reason the appearance of a concise and handy volume¹ on the subject is to be welcomed and one hopes that its usefulness will be increased by an English translation at no distant date. In *La Villa Médecis* M. Georges Beaume gives an interesting summary of the history of the French School at Rome, from the date of its foundation under the Directorship of Charles Errard in 1666 to the present day, but although this sketch gives (with admirable clarity), the main outline of the story there is much—especially in the early days of the great experiment—which has, perforce, to be omitted. The very foundation of the *Académie de France à Rome* was not so much due to a desire on the part of Colbert for a school at Rome as a convenient expedient to satisfy the pressing claims of a creditor of the State. Monsieur Errard, one of the King's painters, was owed considerable sums of money . . . to meet which claim would have at that time been difficult. Colbert therefore (acting probably on the advice of Bernini, then in favour at Court), decided to create this new Academy and to flatter Charles Errard's considerable vanity by appointing him as first Rector, on condition that he waived all other claims then outstanding. This, furthermore, removed him from Paris where he was in rivalry with Le Brun, Director of the recently founded Academy of Painting and Sculpture. Colbert no doubt hoped that the new Academy at Rome would, if the venture proved successful, increase that pre-eminence in the arts for France which Louis XIV regarded as due, in no small measure, to his enlightened rule.

Charles Errard² set out for Rome in June, 1666, accompanied by several

¹ L'ACADEMIE DE FRANCE A ROME: LA VILLA MEDECIS. Georges Beaume. Ill.; pp. 191. Paris: Garnier Frères. Eight francs nett.

² COMPTES DES BATIMENTS DU ROI. Vol. I., Col. 100; '4 juin 1666. Au Sz. Errard, Peintre, qui s'en va à Rome pour estre Recteur de l'académie de Peinture que S.M. a ordonné y estre ettablie, pour son voyage . . . 1,200 L.'

students among whom were Du Vivier, junr., architect ; Bonnemaire and Corneille, painters ; Rahon, Lespignola and Clérion, sculptors. The journey in those days must have been an adventurous undertaking : there was no direct means of communication between Paris and Rome, for Italy, as we know it, did not then, of course, exist. The northern half of the peninsula was divided up into small states generally engaged in mutual feuds, and infested with roving bands of *condottiere*, ready at all times to fall on any hapless traveller, who might count himself fortunate to escape with his life. So we find that the journey was usually accomplished by land as far as Marseilles and from that port by sea to Naples. Here, again, danger was not absent. One of the first architects to go to Rome found the journey considerably longer than he had anticipated, for¹ Davilers (or Duvillers), 'having been judged worthy of being sent to the Academy at Rome, left Paris in September, 1674, accompanied by Anthony Désgodetz—who was also going there for the purpose of study. They embarked at Marseilles, but some Algerian corsairs, who had been watching for their ship, attacked it and made all on board prisoners and slaves Sixteen months elapsed during which period the corsairs refused all offers of ransom for their captives although considerable sums were offered them to this end. They finally consented to exchange them for some Turks who had been captured by the French. Davilers and his comrades were delivered on 22 February, 1676, and proceeded at once to Rome where they remained for five years studying.

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The school, however, prospered in spite of all the difficulties which beset it, such as the problem of securing a suitable home, for it was not until 1673 that the academy was definitely installed in the Palazzo Capranica. There is no doubt that the success of the Academy was largely due to the rules drawn up by Colbert which were approved by the King in February 1666 and are, I think, of sufficient interest to give in full.²

¹ CORR. DES DIRECTEURS DE L'ACADEMIE DE FRANCE A ROME. Vol. I., pp. 65.

²STATUTS ET RÉGLEMENT³

que le Roy veut et ordonne estre observés dans l'académie de peinture sculpture et architecture que sa Majesté a résolu d'establiir dans la ville de Rome pour l'instruction des ieunes Peintres, Sculpteurs et Architectes François

qui y seront envoyés pour estudier, arrestés par Nous, Jean-Baptiste Colbert, conseiller ordinaire du Roy en tous ses conseils, etc., suivant le pouvoir à nous donné par sa Majesté.

³ Archives Nationales.

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Many of these regulations have since been greatly modified but it is, I think, quite accurate to say that the spirit of this first constitution has been transmitted without a break from Errard to the present day, and has been the secret of success of the institution.

The original Académie in Rome comprised twelve *pensionnaires*, of whom six were painters, four sculptors, and two architects.¹ These were selected by the Royal Academy in Paris and duly recommended by the Superintendent of the Royal Buildings to the Rector of the Academy in Rome. All students had to attend the classes in mathematics, perspective

¹ The Academy of Architecture in Paris was not added to the existing Academy of Painting and Sculpture until 1671. The first recorded *Prix de Rome* in architecture was awarded in 1720, but it appears that before the Institution of the Academy it was customary to send promising students to study in Rome as the King's pensioners.

I. L'Académie de peinture, sculpture et architecture sera composée de douze jeunes hommes, François, de Religion Catholique, Apostolique et Romaine, scavoir : six Peintres quatre Sculpteurs et deux Architectes, sous la conduite et direction d'un Peintre du Roy, qui y sera estably Recteur de la dite académie, auquel ils seront obligez d'obéir avec toute sorte de soumissions et de respects.

II. Il sera achepté on loué une maison, dans laquelle scront pratiquez deux grands ateliers, l'un pour les Peintres et l'autre pour les Sculpteurs et au dessus de la porte de ladite maison seront mises les Armes du Roy avec cette inscription (the inscription is missing in the original).

III. La Maison ou sera establie l'académie estant dédiée à la vertu doit estre en singulière vénération à tout ceux qui y logeront. Partant, s'il arrivoit qu'aucun vinst à blasphémer le saint nom de Dieu, ou parler de la Religion on des choses saintes par dérision et par mépris ou proférer des paroles impies on deshonestes, il en sera chassé et déchue de la grace qu'il a pleu à Sa Majesté de luy accorder.

IV. Il y aura une étroite union et correspondance entre les estudians de ladite Académie parcequ' il n'y a rien de plus contraire à la vertu que l'envie, la médiance et la discorde, et, si quelqu'un estoit enclin à ces vices et qu'il ne s'en vouldst pas corriger, après quelques réprimandes il seroit pareillement descheu des graces de Sa Majesté.

V. Le nombre des douze estudians ne pourra estre augmenté pour quelque occasion que ce soit : mais lorsqu'il viendra à vacquer quelque place le

Surintendant des Bastiments, Arts et Manufactures de France, à qui il appartient d'y pouvoir en sera averty par le Peintre de Sa Majesté ayant la direction de lad Académie et sora très humblement supplié de préférer ceux qui auront remporté les Prix de l'Académie¹ en conformité de ses Statuts.

VI. Tous lesdits estudians mangeront ensembles avec leur Recteur, qui en ordonnera un, par jour on par semaine, pour lire l'Histoire pendant le repas, estant très important qu'ils en soyent biens instruits.

VII. Ils se lèveront, en esté, à cinq heures precises, et, en hyver, à six, se coucheront à dix heures et observeront ponctuellement les matins, aussytot qu'ils seront levés, et, les soirs, avant qu'ils se couchent, de se rendre au lieu qui sera destiné par leur Recteur pour y faire la prière à laquelle ils assisteront avec toute l'attention et la modestie requises.

VIII. Ils estudieront tous les jours deux heures 'arithmetique, géometrie, perspective et architecture, aux heures qué seront prescrites et qui auront esté données aux Maîtres qu'ils auront pour cet effet, et le reste du temps sera par eux employé suivant la destination qui en aura esté faicte par leur Recteur.

IX. La connoissance de l'anatomie estant d'une grande utilité pour les Peintres et Sculpteurs qui veulent devenir sçavans et qui veulent rendre raison des différends effets que produisent les muscles suivants les différens mouvement, le Recteur de ladite Académie fera faire la dissection d'un corps tous les hyvers et prendra soin mêmes de la faire

¹The *Academie de Peinture, Sculpture et d'Architecture* in Paris.

and anatomy. According to a Royal decree of 28 October, 1677, the period of residence in Rome for students of the Academy was fixed at three years. Each student was given a sum of two hundred *livres* for the journey to Rome and a similar allowance on leaving if he obtained a satisfactory report from the Rector. The Rector or Director—the title was altered in 1674—received a salary of three thousand *livres* with an annual allowance of six hundred *livres* for the *pension* of each student, and about seven hundred *livres* for the payment of the professors of mathematics and anatomy. In addition there was an allowance for wages of servants, supply of marble and materials to students, etc. The Academy was open to outside students 'who wished to draw (from life) when the model was posed.' A prize was awarded annually on the feast of St. Louis to the best student.

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mouler afin que les estudians apprennent la scituation des muscles et les effets de leurs mouvement.

X. Ceux qui auront l'honneur d'estre entretenus dans ladite Académie se remettront entièrement de leur conduite et particulièrement pour ce qui regarde les études, au Recteur que Sa Majesté aura préposé pour cet effet, en sorte qu'ils ne peuvent jamais copier, ou executer aucune chose, sans son conseil ou son consentement à peine d'estre exclus de ladite Académie.

XI. Et, comme l'expérience fait connoître que la plupart de ceux qui vont à Rome n'en reviennent pas plus Sçavans qu'ils y sont allés, ce qui provient de leurs desbauches ou de ce qu'au lieu d'estudier d'après des bonnes choses qui devraient former leur génie, ils s'amuse à travailler pour les uns et pour les autres et perdent absolument leur temps et leur fortune pour un gain de rien qui ne leur fait aucun profit. Sa Majesté défend absolument à tous ceux qui auront l'honneur d'estre entretenus dans ladite Académie de travailler pour qui que ce soit que Sa Majesté, voulant que les Peintres fassent des copies de tout les tableaux qui seront à Rome, les Sculpteurs des statues d'après l'Antique, et les Architectes les plans et les élévations de tout les beaux palais et édifices tant de Rome que des environs, le tout suivant les ordres du Recteur de ladite Académie.

XII. Le Recteur aura soin d'aller ponctuellement tout les jours visiter les estudians dans les lieux on il leur a donné du travail en la ville, tant afin de les corriger, prendre garde s'ils suivent les mesures qui leur auront été données et s'ils employent le

temps, que pour voir s'ils ne se débauchent point. XIII. Et afin de donner quelques relasche aux estudians et qu'ils ayent la liberté de se divertir ou de travailler à ce qu'il leur plaira, il leur sera donné un jour de congé pour chaque semaine qui a esté fixé au Jeudy, soit qu'il y euste feste ou non, sans qu'ils en puissent prendre davantage pour quelque raison que ce puisse estre.

XIV. Toutes les fois que l'on posera le modèle l'Académie sera ouvert gratuitement à tout ceux qui y viendront dessiner tant François qu' Etrangers, après toutefois qu'ils auront demandés la permission au Recteur de ladite Académie, qui les exhortera de s'y comporter avec toute l'honnesté et la modesté requise dans un lieu destiné pour l'estude des beaux-arts et ou le bon exemple est d'une grande édification.

XV. Il sera, tout les ans, proposé un Prix aux dits estudians qui sera donné le jour de le Saint Louis, à celui qui en aura esté jugé le plus digne.

XVI. Le Recteur de l'Académie rendra compte soigneusement tout les mois au Surintendant des Bastiments, Arts et Manufactures de la conduite desdits estudians, des progrès de leurs études et du succès que l'on peut espérer, comme aussy du temps auquel il estimera que les plus avancés seront en estat de rendre Service au Roy, afin de disposer leur retour et d'examiner ceux qui mériteront d'estre envoyés à Rome pour remplir leur place.

FAIT A PARIS LE XI^e JOUR DE FEVRIER XVI^e SOIXANTE ET SIX.

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The history of the Academy was full of vicissitudes, and at one time (1708) it was in such a difficult position, owing to lack of funds and the hostility of the Roman people, that Poerson, the Director, writing to Mansart, the *Surintendant des Bastiments*, recommended its suppression. However, at this juncture Mansart died and was succeeded by the Duc d'Antin who replied to Poerson that 'he proposed to maintain the Academy in its original splendour'; and it appears that (notwithstanding the depletion of the Royal Treasury) he was as good as his word. In the year 1775, under the directorship of Joseph-Marie Vien, himself a former *pensionnaire*, several reforms were made and the discipline of the Academy was tightened up: he also restored the custom, which had fallen into abeyance, of sending works executed by the students to Paris for an annual exhibition, and appointed an inspector to supervise the internal organisation and finances of the Academy. It is interesting to note that David was one of the *pensionnaires* during Vien's directorship, and also that about this time the first rumblings of the Revolution which was so nearly to destroy the *Académie* began to be heard. Vien's successor, Menageot, (writing to the *Surintendant* in 1790), says:—'For some time the authorities here refuse passports to everyone without distinction. We are watched more narrowly than ever; unfortunately there are, here, many imprudent students (not to say more than that) who speak and act without thought of the consequences. How happy were my predecessors to have lived in other times!' Things gradually got worse and finally in 1792 the *Assemblée Nationale* passed a decree suppressing the post of Director of the Academy in Rome. From that date until the year 1795 it in actual fact ceased to exist.

In 1793 the Palazzo Capranica was invaded and sacked by the populace and the Director (who had not yet vacated his post) and the *pensionnaires* had to fly for their lives, some taking refuge in Naples and others at Florence. It was during this same year that the *Agent diplomatique de la République Française* was appointed to direct the school, and a sum of two thousand four hundred francs per annum was allowed to each student. This arrangement naturally proved unworkable, and on 25 October, 1795, the Convention voted a decree by which 'the National palace at Rome will retain its purpose and will be under the direction of a French painter who has lived in Italy, who will be appointed for a period of six years. French artists sent to Rome will remain there five years: the cost of their journey will be refunded to

them and they will be lodged and fed at the expense of the Republic.' Suvée, the first Director of the reconstituted School, was appointed in 1796, but owing to political troubles was not able to proceed to Rome until the year 1801. On his arrival he was faced by innumerable difficulties and it was not until 1804, and with the intervention of Bonaparte, that the School was finally installed at the Villa Médecis. The School now came under the ægis of the *Institut de France* and that body decided to add to the students previously eligible for the *Prix de Rome*, *musiciens-compositeurs*, *graveurs en taille douce* and *graveurs en médailles*.

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The troubles of the School were, however, not yet at an end : it progressed greatly under the direction of Horace Vernet and Ingres, but in 1848—during the civil war which finally resulted in the unification of Italy—the Director and his *pensionnaires* had once more to leave Rome and take refuge in Naples until the victorious entry of the French troops restored the Villa Médecis to its rightful owners. Since that time the School has progressed in that atmosphere of tranquillity which forms one of its chief charms—in the very centre of the ancient world, yet, by its situation, detached from it and consecrated as the home of the Muses and the sheltered Academy of art and culture.

‘PEDESTRIAN’ ARCHITECTURE

By A. TRYSTAN EDWARDS

I WRITE these words sitting in a little boat in Weymouth Bay about two miles distant from the sea front. What are the main elements in the Neapolitan beauty of the view in front of me? The sea, of course, is one. It is not necessary for me to add anything to what so many brilliant and loquacious people have already remarked about the sea. The sea, as everybody knows, is an immense hydrogenous aggregation of particles by which a considerable proportion of the earth's surface is covered. But what is it that gives this little bit of the sea its particular charm and significance? It is surely its architectural setting. A single line of terrace punctuates the sea and makes a formal competition instinct with vigour and grace. Weymouth owes little to natural scenery. On the right of the scene in front of me are some low downs, by no means of the kind that would appeal to our romanticists; on the left there is a promontory, also quite low but given a little additional height by a few trees. These features are however amply sufficient to give the view adequate lateral terminations. The centre part has no rising ground behind it. Nothing is visible there except this row of houses which looks as if it might be situated on a great dam preventing the sea from overflowing into a plain perhaps hundreds of feet below. The curve of the bay is given emphasis and shape by this beautiful walled terrace. Here architecture, by surrendering itself to a great natural feature, by being content to be a formal boundary to a sea front, has altogether dominated the scenery which by its means is in a most emphatic manner humanised. Our eighteenth century forefathers accomplished this result. We could not do a similar thing to-day. Our ubiquitous Bohemian critics would try to check even the beginnings of such an enterprise and denounce them as ‘dull,’ ‘respectable’ and ‘pedestrian.’ And worse still, their judgment would be supported by the average builder and estate agent. At Weymouth the present generation is already doing its best to destroy the grand effects of formality. Nasty, prickly, gabled, hipped-roof and prominently be-chimneyed edifices are intruding themselves on the sea front, turning up their impudent noses at the urbane and reticent buildings which are contiguous to them. The perpetrators of these offences

do not realise that bad architecture has power to spoil a whole landscape. I have been to modern seaside places where not only the buildings are vulgar, but the trees, the flowers, the sea, the sand, the pebbles on the beach have also seemed tainted with the reflection of this vulgarity. What is the remedy? I believe it rests with the organs of public opinion, which should not scruple to condemn such modern developments. It is notorious that the achievements of our eighteenth century forefathers in the realm of civic architecture has never received at the hands of men of letters or journalists the praise which was its due. The beautiful streets and the unobtrusive urbane houses which do more to make a town pleasant than all the 'special' buildings are dubbed 'dull' and 'pedestrian' by many of our literary guides and preceptors. When a person uses these terms in architectural criticism he nearly always convicts himself of a lack of taste. Nine buildings out of ten *ought* to be 'dull' and 'pedestrian' in the sense in which these writers use the words. The habit of calling buildings 'dull' is due to an inability to envisage the pictorial effect of whole assemblages of buildings, of which the units may fail to proclaim their individuality in strident tones, but which, in conjunction with other units blended with these and subtly differentiated from them, may form a masterly composition expressive of a rare and noble architectural talent. I know several artists and literary people at this moment who live in the most charming Georgian houses, but they sneer at them as 'respectable.' That is another unhappy phrase. If a building is well behaved towards its neighbours, if it displays some of the characteristics of repetitive design, it is called 'respectable.' But this outcry against respectability is the shallowest Bohemianism. The ordinary social life of men and women is only held together by the fact that nine people out of ten (this vast majority by the way containing almost all the most distinguished and powerful people in the State) are content to be, in normal parlance, 'respectable.' Civic architecture also depends for its very existence on the enforcement of a certain restraint and discipline on each separate unit of which a town is composed. The accusation of dullness is not only levelled against the large street formations of the eighteenth century but against certain decorative motifs such as are often used in repetitive design. A certain type of literary critic is apt to designate any building displaying a classic order as sham. He tells us that the order is applied, that the style is artificial, unreal, and pedantic. Why did Regent Street fall, was it because of

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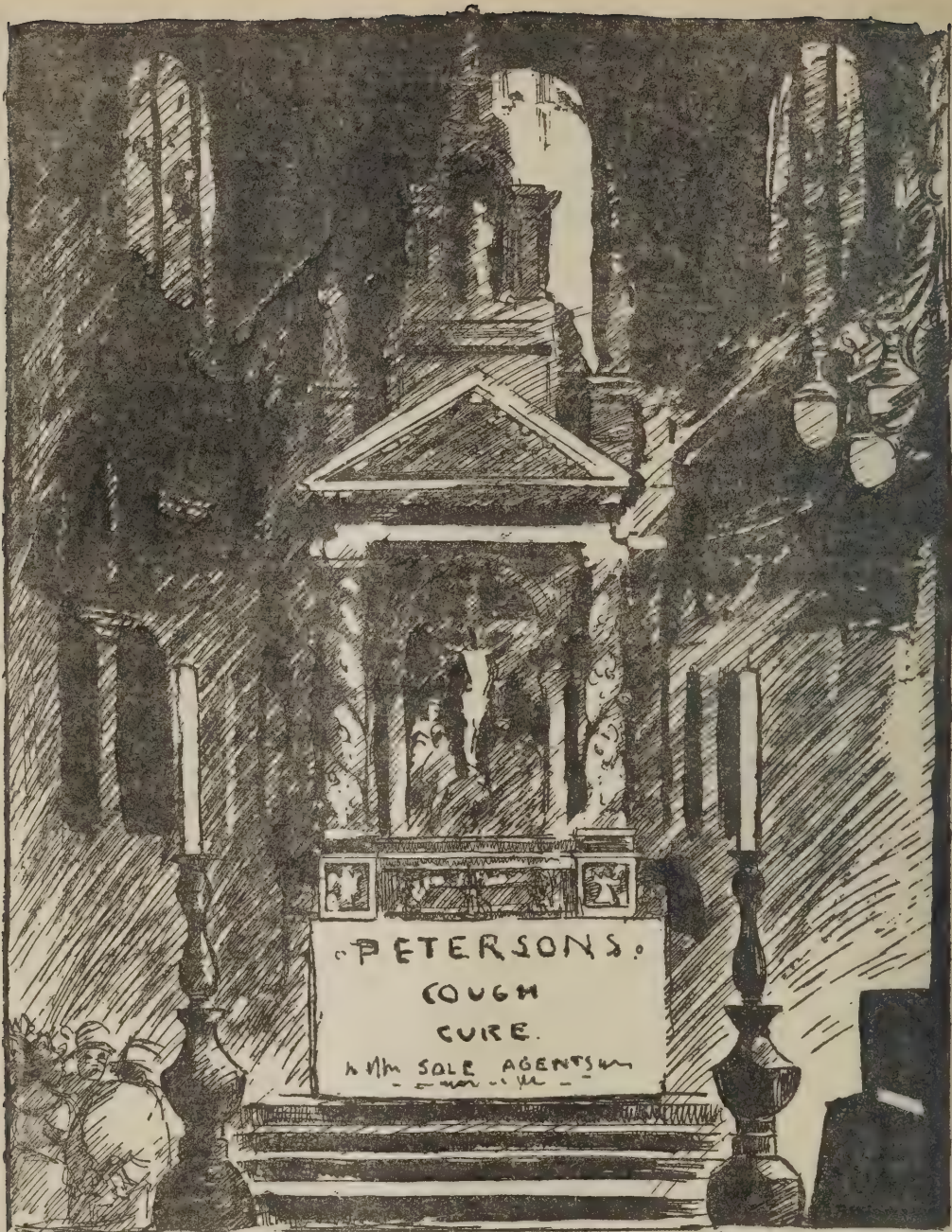
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economic or commercial reasons? Not a bit of it. Regent Street fell because year in and year out a large number of literary and artistic gentlemen have been saying that it was respectable, smug, dull, pedestrian, and that it was, in fact, a sham, shirt-front architecture. These architectural preceptors had such delicate susceptibilities that the pilasters got upon their nerves. By the time such critics have destroyed all the buildings which come under their bann will be nothing left at all, except a few thatched cottages, the mediæval churches and the whole Victorian mess of atrocious individualistic building. For in the category of 'shirt-front' architecture would be included Somerset House, the Bank of England, and nearly the whole of the eighteenth century civic architecture in England, not to mention that of France, the buildings of the Italian Renaissance and even the classic remains of Roman and Greek civilisation.

The trouble about modern building is that the Bohemian has become critic, the Bohemian has become adviser and the Bohemian, unless his pretensions be exposed, will become the master of our architectural destinies. What is the quality which distinguishes a Bohemian from other people? It is surely his desire to be different from everybody else, and especially to pour scorn upon such actions of men as appear to be governed by definite rules and renunciations. In ordinary social life the Bohemian has little influence, because the world simply could not go on if it listened to his advice. How is it then that the Bohemian has such great influence in the domain of criticism? I believe this is due to the fact that in the arts of painting, music and to a large extent in literary composition the social qualities necessary to the harmony of whole groups and collections of people or of things are not so essential as they are in ordinary social life and in the social art of architecture. Granted that pictures, pieces of music or novels must be harmonious within their own formal boundaries, it is possible to conceive of them in isolation, as detached units of interest. In writing about a Beethoven symphony, it is not necessary to consider how it will harmonise with the latest music-hall tune because the symphony and the tune are not likely to be heard simultaneously, nor when criticising a novel by Thomas Hardy is it necessary to consider how it will agree with one by Mr. Arnold Bennett because these two books represent two different mental states which, while they have a philosophical relation, need not have an æsthetic one of a purely formal kind. And in the realm of painting, a rampant individualism is quite permissible provided

that the discordant products of this art are not hung with decorative purpose upon the same wall. Thus over a large part of the field of criticism the habit of concentration upon an individual work of art is almost universal, and the critic expects the most striking qualities to be displayed within this particular unit and expresses an adverse verdict if such qualities are absent. The critic's mind thus trained is turned to architecture and confident in his power of judgment he begins to exercise a censorship upon the forms of building. He is confronted with a continuous row of houses, most of which appear to be of similar design. The effect of the terrace as seen in conjunction with the neighbouring buildings and the town of which it forms a part is not visualised by him. All he sees is three windows in a row and then pronounces them to be dull and pedestrian. For architectural interest he has to go to a church or some particular building which has either deservedly or undeservedly a position of privilege. But this attitude is fatal to civic architecture. The critics trained in such a manner are a perfect danger to the community, for they would destroy the architectural matrix, the modest, orderly and wholesomely unobtrusive average which must be the background of such buildings as have a right to be conspicuous. One often wonders what becomes of those nasty little boys who, when their progenitors provide them with buns, carefully pick out the currants and throw the rest away. It is they who afterwards expound with such zest the canons of Romanticist taste in art and literature.

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A little while ago the signboard that so finely enhances the view of St. Paul's from Fleet Street was repainted, no doubt at great expense. This picturesque landmark is a testimony to the courage and public-spirit of our advertisers, alas! so often rewarded with complete and galling indifference. It, too, has attracted no notice at all (we must except the London Correspondent of the *Manchester Guardian*, who appears to find fault with its colour). Perhaps an advertisement occupying the position shewn above might have a better chance of escaping such unmerited neglect.

Drawn for ARCHITECTURE by Grace Rogers

LETTERS FROM TOWNS

SEVILLE

MURILLO, after seeing his rival, Valdés Leal's, picture of the emblems of mortality, including a decayed corpse, on meeting him soon after exclaimed : ' Faugh ! your picture makes me hold my nose.' Some of the old masterpieces of architecture would have the same effect on you, and the demolition of those with the strongest smells cannot entirely be regretted. The money made out of the nations in the War has been used to rebuild something in nearly every street of Seville, and advantage has been taken of these rebuildings to widen the streets. Loss has resulted as well as gain. The new roads are wide enough for motors and the buildings are interesting, but the widened streets are not so pleasant to foot passengers ; and the majority of people go about on foot. The advantage of a narrow street is the ease with which awnings can be stretched over it, and the sunshine warded off. If only a small proportion of streets be Americanised, little harm will be done to Seville. The complexity of lanes, paths, streets—the plan of them as intricate as an arabesque left by the Moors which indeed it was, yet the outcome of each way as certain as that of an algebraical equation, for there are no blind alleys—these things, I say, can hardly be destroyed by the most determined Westerners. And next to the shady streets in charm comes as it were a pastoral grace deriving, I think, from the country life entering the town. This also is threatened by the widening of roads. The little flock of goats driven to my door is already in hazard from the trams ; a few more engines of speed and the music of goatbells will end. The files of donkeys may find safer ways outside the town ; and the horse traffic die a lingering death. The ox drawing the refuse cart, however early he begins his slow procession garlanded with bells, is going surely to the mean rite of the sacrifice to speed. And if there happen this disappearance of nature from the streets there will go the old look of relation between building and earth, the mother earth who is kindly, warm and dear in Andalusia. That look has already gone from the cockney civilisation of London and New York, Birmingham and Chicago. The erections in those cities need no longer even for practical purposes take much notice of the weather, so perfect after their kind are the

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materials, and the machines making the materials, used in their building, Conversely the weather takes little notice of them, and no longer prints on them the green kiss of moss, or in carnival showers the seeds of blossoms where no crevices remain.

Large blocks of tenements are the most popular form of building in Seville ; these are in excellent bricks, hard, sharp and buff-coloured so that the mouldings tell. The workmanship is usually first-rate and equal to the banding of bricks on end or on edge, corbelling them over quite wide soffits, mitring mouldings intricately ; all effective details such as are practised in America and Holland. Nevertheless there is Spanish restraint in the telling of these architectural witticisms. More thoroughly Sevillian is the inlay of coloured tiles, not shiny, on the flat parts of cornices and architraves, and the finialesque vases on the sky-line of every building. There are linings of glazed tiles, looking as intimate as an Englishman's garden, and not at all reminiscent of an English gin-shop, to the entrances of *patios* ; the doors and windows have grilles of iron with white aluminium finish. The ceilings are often panelled in wood and painted brightly. So much there is of lightness and colour that you wonder how comes the gravity, the 'weight' of general effect. It is there because the voids are entirely overmastered in surface by the solids. By space of plain wall is strength and enclosure, a beautiful reserve, achieved.

The tradition is Greek in substance but Greek at second hand. It came from that source first through Rome, when Spain was a province of the Empire. The Roman left the valleys adorned with his columns and spanned by his arches. Later, when for so many generations the Moors were lords of Seville, the Greek tradition came again with craftsmen from Byzantium. Islam went, and left the lines of Sierras and hills pierced by his minarets, and Gothic art came South, planted the cross plan on the mosques, gave æsthetic value to the diagonal face, and found the sun as fantastic as the snow. Renaissance Italy was conquered by Gonsalvo de Cordova's artillery, and her art of the baroque floated like iridescent bubbles to Southern Spain. And third and last of Greek influences comes the new American phase.

I fear nothing for the architecture of the city, not even from America, because of one thing, one habit which is in the very grain and heartwood of the people. It is the custom of processions. They are held on every possible occasion, and are practised like an art. In Holy Week every man

who is in membership of any authority, Guild or Corporation walks solemnly in the midst of a long line of great sacred figures, carved with magnificent pathos by Montanés, and polychromatic (mark the Greek practice) ; this is the Great Procession, a living frieze, a drama with chorus, a Benediction of the buildings passed and the roads trodden. Or on any evening in May you will see a plain deal cross on an old box hardly covered with white satin and tired flowers, moved on the legs of a small boy whose head is in the box, and preceded and followed by a dozen urchins with battered drums and substitutes for drums, and a bugle ; all in processional spacing, order and array. Even a bullfight is nine-tenths procession.

Not otherwise do the masses and lines of Seville buildings go upwards and onwards, building to building, balcony to balcony, doorway to doorway. There are climaxes like Montanés' figures, in the procession, of tower, spire, dome and palace. There are long spaces in between of humble dwellings. Even the humblest is serious architecture, all plain but for the gathered richness to the doorway. There is relation between all, for tradition in building has not failed. Continuity, the proceeding of one thing from another in gradual order without break, is a trait of the Spaniard above all other men. He is conscious in his life of the elements of eternity and he believes that shadowy outlines of the final things have been drawn for him by his fathers. So his art is stately, massive and serious ; his architecture is used in those repetitive images of timelessness ; arch beyond arch in the cloisters, column following column into the dimness of the cathedrals, window rising above window in the façades, as though there were no ending to the processions of them ; and limitless walls. These things transport his mind beyond immediate spaces.

P. M. STRATTON

RECENT BOOKS

THEORY AND CRITICISM

THE PLEASURES OF ARCHITECTURE. C. and A. Williams-Ellis. Pp. 275 ; ill. 24. Lond. : Jonathan Cape. Ten shillings and sixpence.

THE RULES FOR DRAWING THE SEVERAL PARTS OF ARCHITECTURE. James Gibbs. Pp. xxiv and 111 ; ill. 69. Lond. : Hodder & Stoughton. Ten shillings and sixpence.

A BOOK OF DESIGN. By Senior Students of the Architectural Association School. With Introductory Essays by Robert Atkinson, Howard Robertson, Oscar Faber, V. O. Rees, Walter M. Keesey and L. H. Bucknell. Pp. vi and 102 ; ill. 43. Lond. : Ernest Benn. One guinea.

IT is the object of the first of these books to beguile the layman into interesting himself in architecture—for the mutual benefit of the layman and the architect and for the well-being of architecture itself. To that end it is ingenuously contrived by its discursiveness and by the light and urbane style in which it is written to engage and to hold the attention of the general reader. Mr. and Mrs. Williams-Ellis have in the subject matters of their successive chapters as well as in the titles they have given to them carefully avoided any suggestion of heaviness, of long sustained argument or of didacticism. As a theme *The Pleasures of Architecture* can be so widely interpreted that almost any aspect of the art can be discussed provided only that some sort of enjoyment be extracted from it. The authors have generously availed themselves of this possibility, relying in the main upon a tolerant catholicity of taste, natural wit and an equable temper to give to their book its chief elements of coherence. Thus we pass easily from a preliminary survey of *The Incidence of Architecture* to *Mottoes of the Victorian Age* ; from them, via *The Way we are Evolving*, *The Fringes of Taste* and *The Wrecks of the Old Criticism*, to *An Attempt to state some Fundamentals* : after that come *Twenty Architects*, *Architecture and Education*, *Houses*, *The Infernal versus the Human Ideal* and *The Pleasures of Architecture*. An appendix follows, comprising first, notes on a suburban façade accompanied by sketches showing it before and after redemption, secondly, the titles of a number of works on architecture with brief expressions of opinion as to their value. Some twenty or so half-tone illustrations, a number of woodcuts and an index complete the contents of the book.

What we are offered is really a *mélange* of theory, history, criticism, speculation and gossip. As far as theory is concerned the authors add nothing to existing knowledge, being content to state some of the conclusions of other people. Up to a point they put their trust in the science of psychology as 'the only possible ground from which to approach the significance of any art.' The psycho-physiological explanations of the aims and effects of architecture formulated ten years ago by Mr. Geoffrey Scott in his *Architecture of Humanism* are here substantially accepted. After informally re-presenting the essence of Mr. Scott's empathetic theory and also paying him the compliment of repeating in other words his exposure of the chief fallacies

current during the nineteenth century regarding the purpose and nature of architecture, Mr. and Mrs. Williams-Ellis put forward as alternatives the philosophic doctrines of self-expression and of communication. Either of these, more probably the latter, may, they suggest, provide a broader hypothesis on which a complete theory of art might be built: and with either of them it is perfectly possible to reconcile nearly all that Mr. Scott has said. Thus the best of both worlds is happily secured.

But the authors are not in any case disposed to regard theory as a thing of very serious moment for practising artists. 'Those whose work' they say 'has the great reservoir of the subconscious energy upon which to draw will be the men to whom the general subject of their art seems so self-evident and obvious that discussion of its first principles appear either puzzling or contemptible.' This charitable interpretation of a symptom that we had always thought to be explicable on quite other grounds embodies much of the writer's attitude to the pursuit of theoretic knowledge. Concern with the latter is in their view a venial foible of those unfortunate persons who in creating or appreciating a work of art find themselves unable to resist the temptation to use their brains logically. However, as a potential agent in entrapping the layman into looking at buildings—much as a story or some other extrinsic interest might be made to serve—they are prepared to concede that theory may have its uses, 'though an untheoretical knowledge of architecture and sound habits of observation are better still.'

It would not be reasonable to ask that a book of this kind should assume philosophic responsibilities. The authors have set themselves another and less onerous task—to write in praise of architecture. That is certainly their chief pre-occupation: and, so engaged, they may fairly be allowed in their excursions over theoretic ground to skirt difficult tracts and to take short cuts. By doing both they have preserved a balance in their work that might otherwise have been destroyed.

As commentators on the history of taste Mr. and Mrs. Williams-Ellis have many amusing things to say. Their light touch, when they come to deal with Ruskin and his influence and with the nature lover and the social utilitarian of later days, is really more effective than much heavy belabouring would be. In their study of the immediate origins of current English architecture they put some of the tendencies and achievements of the last quarter of a century more nearly into definite focus than has yet been done—in spite of a cautious disinclination to fix certain values too precisely. Thus they leave it to future critics to determine 'whether they will regard Philip Webb and Norman Shaw as the Romulus and Remus of a new eternal city or as the exasperating and irrelevant Bing Boys of architecture.' We may regret that a personal opinion was not finally expressed upon this point: but it is at least something of an advance to have the question raised at all in print—even though temporarily it be left open.

The notion of arriving at a sort of common denominator for the genus architect by examining twenty selected specimens is one which comes within the scope of the book, since it may help to familiarise the layman with the executive aspect of the art

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and so increase his interest and pleasure in it. Fragments of biographical information are retailed concerning Wren, Le Nôtre, Soane, Bernini, Robert Adam, Brunelleschi, Inigo Jones, Perrault, Vanbrugh, J. H. Mansart, Palladio, Philip Webb, Alberti and Street. And to bring the sources up to date there are appended short diagnoses of the characters of half-a-dozen contemporary members of the profession whose identity is veiled under alphabetical symbols. The latter field has provided opportunities which have apparently proved irresistible. 'D. has a very large acquaintance and, like many architects, is in request as a dancing man. Women find him attractive but also find there is no getting to know him and he has thus acquired the reputation of having made love to a great many women only to leave them lamenting. This, as D. once confessed in a moment of unique candour, is, however, far from the case ; he wishes it were. He now ardently desires to make love to a certain young woman, but having only been made love to, does not know how, nor can he apparently make any guess as to her feelings for him. If he ultimately marries her, he will, if she will allow him, probably become very domestic, though he will certainly keep his agreeable air of being an adventurer.' 'E. is the son of his father, and is an honest man. He has taken to architecture as he might have taken to the leather business or to brewing. He is dull and experienced and yet sometimes through his self-assurance you seem to catch a faint air of depreciation or some hint as of a child dressed up to please an elder in a way he is too kind and affectionate to denounce as ridiculous.' Perhaps some less feminine line of analysis might have yielded more valuable results. But, when the typical qualities supposed to be common to all the representatives in this gallery and to mark them out as a distinct species are tabulated by the authors, the figure that emerges is lacking in definition and resembles more a successful city man than any specific kind of artist.

There is a great deal in Mr. and Mrs. Williams-Ellis's observations on many other subjects—on house design, on architecture in its extension as town planning, on the problem of professional criticism and on the place of architecture in a general education—that deserves further notice, which must be reluctantly foregone. The chapters in which these topics are treated are all engagingly written, notably the one devoted to domestic architecture. Never before to our knowledge has the planning of houses for persons of moderate fortune been more sympathetically discussed or in a way more likely to win for the architect the confidence of those who might meditate building. The authors are well acquainted with the varied demands that domestic clients make and are clearly adept in divining and satisfying those obscure and baffling æsthetic aspirations which are in the minds of clients when they say that they 'know exactly what they want but cannot describe it.'

A few topographical errors may be mentioned which should be corrected in subsequent editions. On p. 106 Lipps, the author of *Raumaesthetik*, is referred to as Lipp. Brunelleschi in pursuing his studies of Roman vaulting is described on p. 135 as removing tiles from the roof of the Parthenon. And on p. 226 M. Caristies' famous plan for three town houses is said to be taken from *Les Grands D'Architecture*.

Apart from the attractive qualities of its contents the book has every advantage of appearance to secure for it a wide circulation. It is well printed, the chapter heads are illustrated by small woodcuts *à la mode*, a charming binding has been selected, and it has a coloured wrapper that should seduce the most insusceptible Philistine. If architectural books generally were half as agreeably presented to the reading public, the aim which this volume has primarily in view—to help to insinuate architecture into its old and rightful place amongst the interests of educated people—would be nearer to being accomplished than it is.

The ultimate range of a book's influence may be affected not only by its title and the look, repellent or otherwise, of its cover, but by its size. This is the age of small and comfortably manageable books: the days of the great engraved folios are past. Other technical processes have superseded the method by which those monuments of erudition and of indefatigable patience were produced. The folio form itself survives and always will for architectural books comprising illustrations that cannot usefully be shown to a smaller scale. But, we rarely nowadays resort to folio dimensions unless we must. Volumes of such proportions require too large shelves and occupy too much space on desks and tables; and their weight and cumbersomeness make them difficult to handle. For these reasons and because of their cost some of the most important eighteenth century works have unhappily ceased to be sought after by any but collectors with the means to procure and house them. Their names may be known to most architects but few are familiar with what is inside their covers. As a consequence the profession and the art alike lose a valuable inheritance.

Sometimes by reducing its size one of these books can be restored to the library of the practising architect: and when, as in the most recent case, the book restored is Gibbs' famous *Rules for Drawing the Several Parts of Architecture* we may be especially thankful. For the work differs from so many others of its age in being not merely a learned elaboration of Palladio or Vignola. It actually formulates a simpler and far more serviceable system than theirs. Like them it is concerned chiefly with the orders and their application, including also some consideration of the treatment of ceilings, domes and windows, besides other minor features and decorative motives. But in place of the Vitruvian method of determining on a modular basis the relationships of the different parts of a given element, it adopts a scheme of subdivision that avoids all the complications of that method and is so direct that anyone can readily understand and memorise it. The ratios it establishes are in themselves not less satisfactory than Palladio's, from which—though arrived at differently—they are often in effect indistinguishable. Once these merits ensured for Gibbs' Rules their due share of authority and effect. To quote from Mr. Barman's Introduction to this new edition of them:—'The admirable clearness, rapidity and precision of Gibbs' system of measurement' resulted 'in a harvest of eighteenth century vernacular architecture, extending from one end of England, to another, which for graceful austerity and refinement of execution it would be difficult to parallel out of Italy.' But in the chaos of the nineteenth century the system ceased

Recent Books to be observed, ceased in the end even to be remembered as having ever existed. So that in 1902 it was possible for Professor Ware, of Columbia University to publish his *American Vignola* in which he developed a method identical in principle, without any idea that the thing had previously been done in England ; just as Gibbs in his turn was apparently unaware that his analytical system had been anticipated by Julian Mauclerc in 1600. Such indeed is always liable to be the fate of discoveries that are entrusted to folios.

When the book was first published the tradition of classical architecture was already well enough grounded for its principles to be taken for granted. That being so, Gibbs' brief foreword and laconic notes were no doubt sufficient. To-day, however, we need something more. Not because a ban has been placed by some of our very vocal modernists on the use of the orders and of the other traditional elements of design related to them. These forms of civilised speech in architecture are in no serious danger of being generally discarded on that account. Too high a proportion of our programmes need and will continue to need to be expressed in conventions that acknowledge the existence of the past as well as of the present. But between Gibbs' time and our own there has been so long a period of wandering in the wilderness that a re-issue of such a book as the orders should be prefaced by a survey of their origins and a statement of their significance. It is this and more that Mr. Barman supplies in his Introduction.

To pass from Gibbs' *Rules* to *A Book of Design* by senior students of the Architectural Association is to transfer our interest from a treatise dealing with a special aspect of design to a compilation which surveys and exhibits architecture in a wider sense. The Architectural Association *Book of Design* is divisible into two parts : in the first there is a profession of faith or faiths, stated in the form of a series of *obiter dicta* on doctrine and method : in the second there are drawings, the fruits of the school's teaching. A selection of third, fourth and fifth year work only is shown, whilst the essays contributed by members of the staff do not pretend to do more than indicate an attitude of mind or outline technical procedures. But from these as it were impressionist strokes a picture results that is more informative than one developed in fuller detail might be. In the main the school desires to base its instruction on logical grounds : it engages chiefly to teach those parts of architectural technique which consist of ascertained facts. Composition, planning, construction, colour and presentation are accepted as subjects having definite principles capable of being reasonably demonstrated. Style on the other hand is treated as the Beaux Arts treats it, that is, as a superficial and relatively unimportant affair of individual taste or opinion, the study of which is not integrally connected with the study of composition, but is far better separated from it and pursued within the limits of historical or archæological research. Whether this policy—with its obvious attractions—will lead to a greater degree of success in London than it has yet done in Paris has still to be proved. As Mr. Howard Robertson himself says in his introductory contribution to the symposium, 'The test of a training is the service which it renders

in after life in professional practice ; to judge completely of the merits of the courses in architectural schools on this basis to-day is impossible, because insufficient time has elapsed since their real development to judge of the effectiveness or otherwise of their educational methods.' *Recent Books*

It is not possible here to do justice to the notes contributed by Mr. Robert Atkinson on the development of architectural education, to Dr. Faber's views on the relationship between structure and design, or to what Mr. Keesey has written on draughtsmanship, Mr. Rees on planning and Mr. Bucknell on colour. But there is one common factor in the qualifications of the authors which should be stressed. They have all experience as practitioners. At the recent International Congress on Architectural Education the assumption was repeatedly made by English speakers, who might have been supposed to be better informed, that teachers in schools of architecture had only a pedagogic knowledge of their subject. Once that state of affairs may have obtained : it does not now. To-day the profession is broadly divisible into two groups—those who teach and practise and those who only practise. And the sooner and more generally this fact is appreciated the better it will be for architectural education.

For the drawings which make up the bulk of the book, Mr. Robertson claims that they exhibit 'obvious pleasure in design, a desire for practical efficiency and a distaste for classified pedantry.' These claims are not exaggerated, on the contrary they much understate the qualities of many of the schemes. The latter vary from twelve hour sketch-designs to projects extending over three weeks or a month and comprise such subjects as a door, a marquise, a shop front, domestic problems, ecclesiastical, commercial and public buildings. In every case the programme is attached so that the designs and the conditions governing them may be properly understood. The process which has been employed in reproducing the drawings gives agreeable results on the whole, though it is not entirely successful when the scale of the original is small and the lines closely spaced.

LIONEL B. BUDDEN

THE SOCIETY OF ARCHITECTS

PROCEEDINGS

A SPECIAL General Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, London, W.C.1., on Thursday, October 16, 1924, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

NOMINATIONS

For Fellowship, 1 ; for Membership, 5. (See *Notices*, page eleven.)

ADMISSIONS AND ELECTIONS.

ELECTED AS LICENTIATES. CAVE, GEORGE, City Chambers, High Street, Coventry ; COLLINGWOOD, RICHARD LORD, Hebson House, Bispham Road, Poulton-le-Fylde ; PERKINS, SAMUEL BARCLAY, 25, Handen Road, Lee, Kent ; WALTERS, JAMES HENRY, Moody Chambers, Moody Street, Congleton.

The following candidates whose nominations had previously been announced and published in the *Journal* were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS FELLOWS. BHAROOCHA, SOHRAB FRAMJE, M.S.A., 7-10, Elphinstone Circle, Fort, Bombay ; BREWER, FRANK WILMIN, M.S.A., Hongkong Bank Buildings, Singapore ; COLLINS, ERNEST STONE, M.S.A., Adelphi Terrace House, Adelphi, Strand, London, W.C.2 ; JONES, FRANK HENRY, M.S.A., 5, Grey Friars, Leicester ; MANN, WILLIAM ROBERT BURTONSHAW, M.S.A., 9, De Montfort Street, Leicester ; TARAPORVALA, VICCAJEE ARDESHIR, M.S.A., 7-10, Elphinstone Circle, Fort, Bombay.

AS MEMBERS. ABRAMS, HERBERT JOHN SINCLAIR, 19, Buckingham Street, Strand, W.C.1 ; BAILEY, ERNEST BATHO, 9, Cook Street, Liverpool ; BHATT, TRIBHOWANDASS BECHARDASS, 7-10, Elphinstone Circle, Fort, Bombay ; BROCKLEHURST, ARTHUR, 10, Norfolk Street, Manchester ; EVANS, LESLIE MAURICE, 18, Osborne Road, Erdington, Birmingham ; GARRETT, EDWARD AUGUSTINE, 10, Buckland Crescent, Hampstead, N.W.3 ; HASLAM, FRANK CLAUDE, Entebbe, Uganda ; HORNABROOK, ALAN WISEMAN, 10, Norfolk Street, Manchester ; LANCASHIRE, JOHN OWEN, 'Lynton,' Cropston, near Leicester ; LEWIS, JOSEPH PEARNS, 'Canada House,' Baldwin Street, Bristol ; MILNE, FRANK EDWARD, 45, Temple Lane, Shanghai, China ; RIGHTON, CHARLES SHIRT, 2, Rook Street, Manchester ; ROBSON, ROBERT DAVID, County Architects' Department, Aylesbury ; STEWART, GEORGE, 28, Upland Road, East Dulwich, S.E.22 ; TARAPORVALA, KERSASP BHICCAJI, 7-10, Elphinstone Circle, Fort, Bombay ; WADKE, BHOLANATE PURSHI, 231, Bhandari Street, Bombay.

REINSTATEMENTS

RUSSELL-WALKER, R. W. G. (M., 1919), Sudbury, Middlesex ; SPENCER, A. G. (M., 1894), Thorpe Bay ; SYKES, H. T. (M., 1896), Dublin.

TRANSFERRED TO RETIRED LIST

CHAMBERS, W. A. (M., 1907) ; COLLINS, C. D. (M., 1891), Ashstead ; HUXLEY, W. S. (M., 1908).

RESIGNATIONS

Members. CONNAL, H. J., A.R.I.B.A. (1919), Derby; LING, R. B., A.R.I.B.A. (1908); PEACOCK, T. R., F.R.I.B.A. (1911), Quebec; SAUNDERS, G. R. (1911); SMITH, F. B. (1905), Port Talbot; WILLIAMS, R. J., F.R.I.B.A. (1901), Kettering.

*The
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Architects*

DEATH

ANDERSON, W. B. (L., 1920), Transvaal.

ELECTION OF OFFICERS AND NEW MEMBERS OF THE
COUNCIL, 1924-25

THE following report was received from the Scrutineers of the ballot :—We, the Scrutineers appointed by the President under Article 47 of the Articles of Association, report that we have examined 325 voting papers received from 60 Fellows, 203 Members, and 60 Licentiates and 2 unidentified. Of these we have rejected 3 voting papers as invalid on the following grounds, 1 arrived too late and 2 were unsigned.

We declare the result of the ballot to be as follows :—

President, TAYLOR, A. J. *Past Presidents*, HAMILTON, E. J.; MONSON, E. C. P.; PARTRIDGE, E. J.; PRIDMORE, A. E.; SADGROVE, E. J.; TUBBS, PERCY B. *Vice-Presidents*, ROBERTSON, H. M.; SULLIVAN, L. SYLVESTER; SKIPPER, Major C. F.; WALLIS, THOMAS. *Honorary Secretary*, SHEFFIELD, NOEL D. *Honorary Treasurer*, INGRAM, W. G. *Honorary Librarian*, TUBBS, G. B.

Ordinary Members of Council :—*London*. 3 Fellows. CHESTERTON, M. (186); DAVSON, P. M. (167), COLES, G. (152). 2 Members. BARNES, H. (226); MEAD, C. H. (146). 1 Licentiate. BRADFORD, S. V. (229). *Country*. 1 Fellow. ROBINSON, W. H. (83). 1 Member. LOVELL, R. G. (111). 1 Licentiate. JENKIN, E. E. (212). *Not Elected*. *London*. 2 Fellows. KINGWELL, A. E. (132); TOMLINS, E. F. (99). 2 Members. KELLY, W. E. (73); JUNIPER, F. (60). 1 Licentiate. JEFFERISS, W. E. (87). *Country*. 3 Fellows. PUGH-JONES, D. (67); FALCONER, T. (51); McBEATH, R. J. (50). 2 Members. STEWART, A. J. (78); JUKES, L. W. (68). 1 Licentiate. LYE, J. H. (107).

Signatures of Scrutineers :—

THOS. BROWN, E. J. W. HIDER, WM. HOE, GEO. TROTMAN.

28, Bedford Square, London, W.C.1.

October 14, 1924.

On a motion duly moved and seconded it was resolved :—

‘That the Scrutineers’ report be received, adopted and entered on the minutes.’

The retiring President, Mr. E. J. Partridge, then invested his successor, Mr. A. J. Taylor, with the badge of office and assured him of the support of his colleagues. The new President assumed the Chair and expressed his sense of the honour done to him and of the obligations which that office carried with it.

The Meeting terminated with a vote of thanks to the immediate Past President, the retiring Members of the Council and the Scrutineers.

ARCHITECTURAL NOTES AND INTELLIGENCE

MR. THOMAS EDWARD COLLCUTT, who died on October 8, was one of the principal survivors of the days when the Gothic Revival shook the country with its controversies. The two buildings which are most prominently associated with his name are the Savoy Hotel and the South Kensington building, formerly the Imperial Institute, which now houses the London University. A number of the steamers of the P. and O. Steamship Navigation Company were also decorated by him—a kind of work which, however modern in many ways, must have been considerably better suited to his talent.



SINCE our last issue appeared we have received a copy of the reprint in book form of Mr. J. C. Squire's *New Song of the Bishop of London*, which formed the subject of an article in that number. It is a charmingly done thin quarto decorated with drawings by Christopher Draper. The publisher is Mr. Manning Pike, 411A, Harrow Road, W.9. It is to be obtained from all booksellers; the price is four shillings and sixpence a copy.



THE Council of the Society of Architects have awarded the Victory Scholarship Gold Medal and prize of one hundred pounds to Mr. C. H. Short, of the University of London School of Architecture. In addition to this prize each competitor who completed his designs in the final round was awarded the completion prize of five pounds. The whole of the designs in the final competition are on view at 28, Bedford Square. A criticism of them will be given by Mr. H. V. Lanchester, F.R.I.B.A., on November 13, at 8 p.m.



THE news that the Bush Company have decided to abandon their scheme for two flanking buildings to the main block now erected will be received with a good deal of regret. The Company find that since the lease was granted in 1919, the drop in values has made this scheme financially impossible, and have elected to forfeit their deposit of thirty-five thousand pounds which has been confiscated by the L.C.C. It is to be hoped that this decision does not represent the final word in the matter, for whatever is beyond the means of one tenant will be equally beyond the means of another, and if the Bush Company cannot make these two wings a financial success it is doubtful whether anyone else will be able to do so. One assumes, of course, that whatever buildings are to be put up on this supremely important site will not be allowed to fall below the admirable standard set by Bush House itself. To allow them to do this would be to inflict irreparable injury upon the amenities of this part of London.



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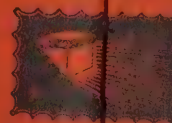
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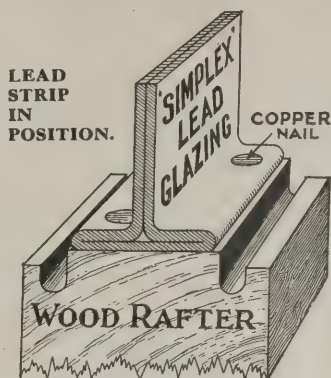
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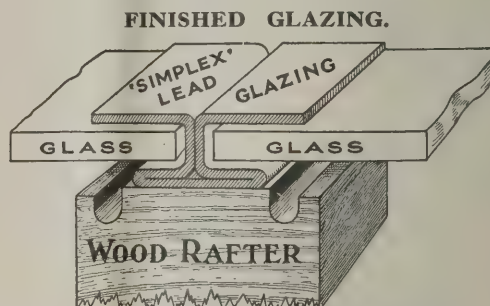
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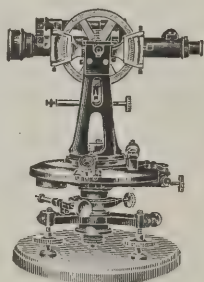
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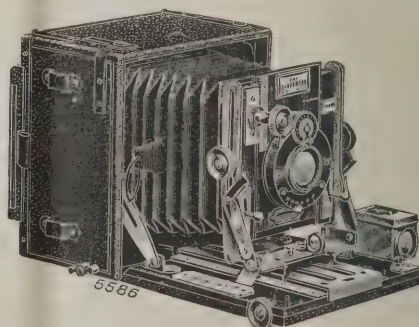
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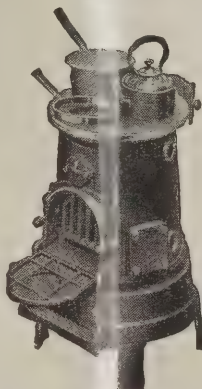
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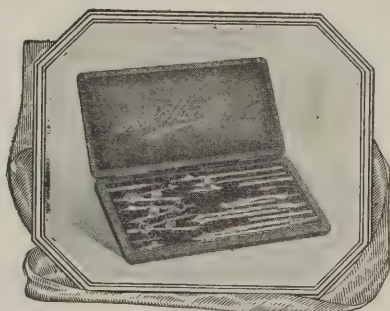
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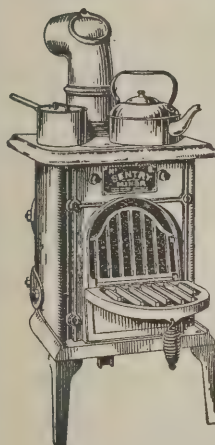
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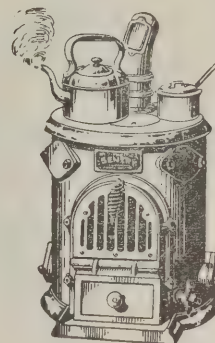
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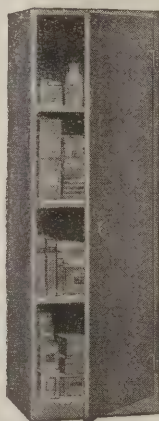
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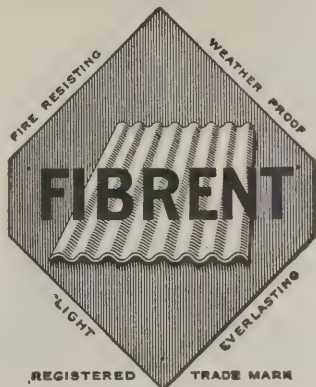
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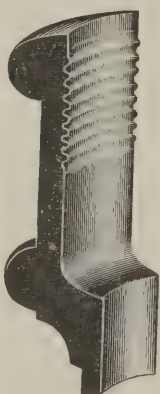
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THE SPIRIT OF BUILDING

ODE ON LEAVING BATH¹

XXVI BATH : ere I quit thy pleasing scene
Thy beachen cliff I'll climb again,
To view thy mountains' vivid green,
To view thy hill-surrounded plain :
 To see distinct beneath the eye,
 As in a pictured prospect nigh,
Those attic structures shining white,
That form thy sunny crescent's bend,
Or by thy dusty streets extend,
Or near thy winding river's site.

Did Commerce these proud piles upraise ?
For thee she ne'er unfurled her sails—
Hygeia gave thy fountains praise,
And Pain and Languor sought thy vales :
 But these sufficed an humble cell,
 If they with strength and ease might dwell.
Then fashion called ; his potent voice
Proud Wealth with ready step obeyed,
And Pleasure all her arts essayed,
To fix with thee the fickle choice.

Precarious gift ! Thy mansions gay,
Where peers and beauties lead the ball,
Neglected, soon may feel decay ;
Forsaken, moulder to their fall.
 Palmyra, once like thee renowned,
 Now lies a ruin on the ground.
But still thy environs so fair,
Thy waters' salutary aid,
Will surely always some persuade
To render thee their care.

JOHN SCOTT

1730-1783

¹The newly-elected President of THE SOCIETY OF ARCHITECTS is a well-known Bath practitioner.



KENDAL PARISH CHURCH

After an etching by

MICHAEL SULLIVAN

(1839-1914)

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. iii. No. 26

DECEMBER 1924

EDITORIAL COMMENT

THE Dean of St. Paul's has told us that we, who in 1914 were 'a going concern,' are now 'a gone concern.' Without for the moment attending to the question whether the statement is true, or false, or true perhaps in some partial way—the question, indeed, is one which may safely be left to take care of itself, and which no doubt *will* take care of itself—it is interesting to speculate upon the sort of architecture that 'a gone concern' is likely to put forth. For of course no concern of any sort can live without architecture, any more than a man could live without his skin. Mr. Montague Fordham has just written a book¹ which casts interesting light upon this subject. Though its title, *The Rebuilding of Rural England*, has an architectural flavour, it is no more than a flavour, and the word *rebuilding* is used metaphorically; it means restoration, revivification merely. But unlike many other works on the rural question, it does not exclusively occupy itself with the Small Holdings Act. Its central conclusions are economical and, indeed, financial, and it deals in detail with matters of co-operative organisation and control. The whole work is supported upon a firm conviction that the cornfield is the ultimate source of all human wealth, that the peasant is (to use a Tolstoyan image preserved for us by Gorky) the caryatid upon whose sturdy frame the social structure rests—that agriculture, in fine, is the one occupation that truly, permanently and almost inevitably enriches. Mr. Fordham is immensely and very fairly entertaining in his criticism of Lord Ernle's, Sir Daniel Hall's and other people's injunctions to grow less food. What, asks Mr. Fordham, would have happened if such an outlook had governed Egyptian civilisation in the time of Joseph when the question of storage of corn in the seven fat years came up? Mr. Fordham

¹ THE REBUILDING OF RURAL ENGLAND. Montague Fordham. Lond.: Hutchinson. Ten shillings and sixpence.

Editorial
Comment

omits to illuminate this attitude with the penetrating knowledge of the psychology of the dealer which he shews elsewhere. It is true that the peasant is the creator of wealth ; it is equally true that so long as the peasant yields up his wealth to the dealer the dealer will be richer than the peasant. The restricted nuclear areas of our civilisation of to-day derive most of their vast wealth from ceaseless and world-wide dealing. It may be illusory wealth, it may be impermanent, and if it is the Dean of St. Paul's prophecy will no doubt be proved a true one, and we may one day be forced to return from the manipulation of wealth to the creation of it, much, one supposes, to Mr. Fordham's satisfaction and relief. But scarcely till the civilisation we know is in very fact ' a gone concern.' Rural pursuits will then bring us back to rural architecture. Mr. Fordham has foreseen this, and his keen eye has already detected a sign of the coming change. There is, he says, no cure to be found for the housing problem by building in the already overcrowded towns. Only in the village, in the open country, can this vast and recalcitrant problem be solved. Mr. Fordham's book, it will be guessed, is *inter alia* the most powerful plea for regional architecture that has yet been advanced : not for an architecture superficially regionalised by an archæologically-minded expert in Whitehall, but for an architecture of the soil, truly, completely and of necessity indigenous.



ONE or two of our readers have written to suggest that the cartoon in our last issue was needlessly irreverent. To show an altar used as an advertisement is, they point out, in somewhat questionable taste. Now it may be possible verbally to censure a piece of gross indelicacy without using words in the least indelicate, but it is entirely impossible to escape such a communicated taint in attempting *direct* instead of *indirect* criticism. The more destructive weapon is always the more dangerous to use ; to write *about* a thing is safe but of doubtful efficacy ; to hold the mirror up to Nature is not what one would call an amiable gesture, but where there are eyes to see it cannot fail of its effect. Especially is this true if the mirror possesses the gift, not of broad and tolerant humour, like those popular ones of Mme. Tussaud's, but of penetrating, ironical watchfulness : if, that is to say, it not only reproduces but analyses, yields not only a general but a special, emphatic, even moralising truth. To do this is the function of satire, and the cartoon

is of course the guise most commonly, most naturally, most succinctly and, it may be, most fruitfully assumed by the satirical spirit. If a cartoon does not exaggerate the characteristics of its subject it does not achieve its purpose, if it does not even reproduce them it becomes altogether irrelevant. All these observations have for their excuse one fact which we think should be made plain to our readers. It is surely unnecessary to enter into a discussion of the relative sanctities of the altar and of the dome in whose encircling shadow it stands. Perhaps the dome means a good deal less than the altar ; if so we will only point out that, oddly enough, on the apex of this one, at any rate, there is placed (we will assume not unintentionally) the conspicuous emblem of the Crucifixion. Now against this dome, this cross, there is reared an advertisement sign. A mere coincidence ! some may say, that a sign which is no doubt visible from a number of points of view, projected against a number of backgrounds, should find St. Paul's Cathedral entering into one of these backgrounds. Let it not be imagined, however, that the supposition holds a shadow of truth. This particular sign can only be seen from one point of view. It is situated halfway up Ludgate Hill ; it cannot be seen from Ludgate Hill. To the spectator standing in Ludgate Circus the juxtaposition of the sign with the dome would be incomplete : hence the sign must not be visible from Ludgate Circus. Its conjunction with St. Paul's is not a fortuitous element in one of many successive aspects : it is the chief and doubtless meditated element in the one possible aspect. You can no more see it without looking at the Cathedral than if it were glued on the face of the dome itself. And in tolerably clear weather you cannot look at the dome from Fleet Street, without also seeing the sign. On the whole, therefore, it deserves rather more than has yet been said of it.



WE are privileged this month to put before our readers a contribution signed with a name that is new to architectural journalism. That this name should at the same time be the most highly respected of all those associated with architectural literature makes its absence from our periodicals an incalculable loss. Incalculable but not irreparable, since the first step towards such repair is taken in the following pages. It is no exaggeration to say that the journalistic *début* of the author of the *Architecture of Humanism* is one of the most gratifying appearances of which ARCHITECTURE has been

Editorial Comment the scene. For ourselves, in addition to the feelings engendered by the essay in its entirety, one remark of Mr. Scott's in especial has filled us with pangs of remorse. Mr. Scott's sensation at the thought of Mr. Selfridge's tower is one of gratitude. Mr. Selfridge has, we suppose, earned the gratitude of a good many people, but we hoped by sounder and more generally useful methods than this. If we wanted to earn the gratitude of humanity we might not inconceivably call the spirit of architecture to our aid to help effect this laudable purpose, but would our chances of success be great if we but bade it put our shop in order and fit it up with a swell tower? About a century ago a celebrated English poet, struck with the magnitude bordering (to his mind) upon extravagance of one of the great monuments of mediæval piety, was moved to justify the ways of its builder in a sonnet which to-day remains an incomparable homage to architecture. This means, of course, that the justification was successful. Would it be possible to advance the same thrilled and vigorous plea for the projected campanile? Let us try. The title does not much matter : we may make it—

WITHIN KING'S COLLEGE CHAPEL, CAMBRIDGE,¹ OR AT THE CHESHIRE CHEESE, OR IN A THIRD-CLASS COMPARTMENT TRAVELLING TO ASHTON-UNDER-LYNE, OR INDEED ANYWHERE, UPON A MENTAL PROSPECT OF OXFORD STREET TWENTY YEARS AFTER THE ERECTION OF MR. SELFRIDGE'S TOWER.

Tax not the merchant Saint with vain expense,
 With ill-matched aims the architect who planned
 (Albeit labouring for a happy band
 Of bright-robed shoppers only) this immense
 And glorious work of fine intelligence !
 —Buy all thou canst ; COMMERCE rejects the lore
 Of nicely-calculated less or more :—
 So deemed the man who fashioned, with much sense,
 This lofty campanile (no not those :
 The fact that there's so many only shows
 How useful the idea was) which tells
 Where hats and skirts repose, where Beauty dwells,
 Lingering and wandering on as loth to miss
 Objects whose acquisition yieldeth bliss.

¹With humble apologies to the late Mr. W. Wordsworth, B.A., HON.D.C.L.

AD DEAM DECIMAM

By FRANCIS P. SULLIVAN

And of Ictinus, that builded the mayden temple, it is told that the Muses shewed themselves to him and bade him to choose of them her that he would have for his mistress, and he choose her that was eldest, for that she was fayrest as well.

TO each comes the day of his choosing when, clear from the height,
The kingdoms of Earth and their glory lie spread in his sight,
His to rate and appraise, to make choice of, or turn from in scorn,
Till he sees there and claims his own heirship to which he was born.
Some Cyprus, some Athos, some Ophir, some Athens have claimed ;
Island in desolate oceans some, remote and unnamed ;
Strait Ithaca, Tyre of the galleys, broad manors of Spain,
Sabine acres, Arcadian meadows, the slopes of Avernus, Cockayne.
Unhappy who dull or fainthearted debate and delay !
While they falter, the vision has faded in glamour away.
Regretful, reluctant, alone to the plain they descend,
As serfs in another's dominion to wear out their lives to the end.
But blest whom Earth's kingdom contents not, who see but disdain,
Choosing rather immortals to serve than o'er mortals to reign.
Their rule shall be only the wider for all they resign.
No landmarks shall fence and restrain them, no bounds shall confine.
The servants of those who themselves hold unlimited sway,
They are free of all climes and all cities ; thrice gifted are they !
But none may aspire to that service until they be tried.
Having chosen, then let them beware that they turn not aside,
But snatch up their staves and make ready to gird them in haste.
Their way lies by heath, fen, and torrent, by desert, by moorland, by waste.
For far are the haunts of the Muses ; the sound of our strife
Never vexes their ears, never troubles their exquisite life.
But aloft, in the lap of tall mountains, caught up to the skies,
Amid rock-ribbed and cliff-circled meadows, their palaces rise.
White walls that gleam golden in sunshine, slim columns in row,
Broad eaves dripping violet shadow on marbles below,

*Ad Deam
Decimam*

Deep courtyard, high casement, wide portal, slow ramps that descend
From terrace to terrace, to gardens that stretch without end.
With the joy that is kept for the simple their long days are filled ;
The dance is not stayed in their presence, the song is not stilled,
From the dawn, when in dew-dappled orchards they gather their yield,
Till hands linked and blithe in the twilight they wander afield.
There, rarely, some shepherd, benighted, bemazed, and astray,
Has seen them far off in the meadow, and marked them at play,
Until, without haste, to conceal them at length from his sight
(Like the veil of a temple his presence had all but profaned) fell the night.

I had seen, I had weighed, I had chosen ; my choice was declared.
I had sprung from the mount. I had threaded the ploughlands and fared
Through the outlying pastures, and plunging waist deep in the ford
Met the thrust and the tug of the stream, felt its chill as it poured
Past my thighs, flowing fresh from the snowfields that, cold in the sun,
Lay like gauze on the misty grey summits. My course was begun.
Then the thickets !—the alders, the aspen, the willow, the thorn.
Then the fallows !—the broom and the bracken, the heather, the thistle forlorn.
So I won to the rim of the valley. Behind me the rays
Of the still lusty sun lit the cornland, and riddled the haze
That already rose over the river ; before me the shades
Of the forest lay light on the hilltops, and deep in the gloom of the glades.
Then doubt and foreboding assailed me. I pondered ; I feared ;
Took grip of my cudgel more firmly ; strode slowly and peered
Down the grassy aisles stretching before me that wandered between
The treetrunks, to vanish in tunnels and caverns of green.
They were empty. And yet, from the fringe of the forest, in hiding,
Were not eyes on me, watching and mocking ? hushed laughter deriding ?
Flung flat in the thickets, or crouched where the boughs met the ground,
Did not shaggy forms lurk there and people the hollows around ?
And that sound ! 'Twas the arrogant snarl of the lynxes that follow,
And the clash of the cymbals that herald, the car of Apollo ;
The whining of pipes from afar, and the chant of young voices,
That quicken the coverts with song when the forest rejoices.

SONG

*Ad Deam
Decimam*

The forest is silent.
The treetops are still.
Motionless laurels
Wait on the hill.
The hesitant breeze
Is holding its breath,
And even the bees
Have muffled their humming.
All's quiet as death.
Hush ! She is coming !

The forest awakes.
The branches are leaping.
The laurels are heaping
Their petals, and flinging
Their fragrance around.
And sudden and clear
Comes ringing the sound
Of joyful birds singing.
Be glad ! She is here !

I trembled, and yet was at peace. After moments unreckoned
White figures moved forth from the shadows. Arms pointed and beckoned.
As the veil of the cedars and cypresses wove itself o'er me,
Of a sudden, benign arms extended, the Muse stood before me.
(Do I see her again as I speak, with her maidens attendant ?—
Only the clustered trunks of the birches, and sun on their foliage resplendent).

'I have hastened,' she said, 'from the summits that tower on high,
Down the perilous passes and slopes rising steep to the sky,
Since I saw you set forth on that quest, by so many begun,
Concluded in triumph by few, without peril by none,
To warn you again of the labors your fate is to meet
Ere the last panting effort shall bring you at length to my feet,

*Ad Deam
Decimam*

And this to foretell for your comfort, That welcomed indeed
Is the mortal who seeks me, my favour shall wait on his need.
Not in gold, nor in ease, nor in power his guerdon shall be,
But the joy that enkindles, the knowledge that calms and sets free,
The peace that enfolds and the purpose that tempers the will,
The mind that is quick to conceive, and the hand that is sure to fulfil.

'The fruit of his dreams shall be clean in its bud and unfolding.
No taint of the earth may intrude to defile in beholding.
No grave men shall say (and be sad) in recounting his story :
He has flung in the face of the Giver the gift that was meant for His glory.
The cities shall rise to a pattern foretold in his dream.
From hearths that were built to his bidding the firelight shall gleam.
As he bids them, homes ordered and gracious the secret shall tell
That our day has forgotten—how Beauty and Dignity dwell.
In their porches young lovers shall linger, fair brides shall delay ;
They shall ring with the cry of the newborn, the laughter of children at play.
The pageant of life to the end in their walls shall unfold,
And the end shall itself be made sweeter, for memories fond they shall hold.

'When plenty and peace have replenished the garner and store,
The ancients who govern the nation shall seek out his door,
Say, *Build, that in ages to come when our name has departed,*
The men of the future may know we were free and stouthearted.
So, spokesman for all of his race, unto peoples unknown,
He shall hand down their fame, written largely in letters of stone.

'That the dome may be raised in the square, that the shrine may be placed
By the wayside, that cloister and chapel may rise in the waste,
The rich will bestow of their bounty, the poor of their dole ;
For his gift, in their walls shall be builded a part of his soul.
So, though he be heedless or slothful, with fervour increasing,
The part of his soul that is in them shall pray without ceasing.
So shall he have part with His Seraphs who, ever before Him,
Untiring, through ages of ages, cease not to adore Him.'

She spoke and was gone, while I still knelt before her abased,
While the sunlight, still lingering, gilded the grass of the glade she had graced.

*Ad Deam
Decimam*

The time has been long on the trial ; the reward long delayed.
Into byway, and quicksand, and bramble, my footsteps have strayed.
Betrayed by false lights I have wandered, by pitfalls ensnared.
I have stumbled and risen ; have doubted and gloried ; have hoped and
despaired.

Though much that she promised has failed me, I still struggle on
With my eyes on the summits to which she has proudly withdrawn,
For no second vision ecstatic is needed to teach one,
Her gifts are in fulness for none, must be shared in by each one.
O Mother and Queen of the Arts ! Goddess ancient and kind !
The world has grown dull to your message, its peoples are blind.
Ever new, ever young, ever fair, in fresh garments arrayed,
In vain in the sight of the crowds are your beauties displayed.
Not so in days gone, when familiar you mingled with men,
Alike in the cottage and castle they welcomed you then ;
Wherever men gathered they worshipped your presence serene,
Whether clad in the gown of a peasant, or robed as a queen.
The workmen who toil at your temple now labor in vain ;
No offerings smoke on the altar, no worshippers throng to the fane.
Yet noble no less is the prize of the mortal who chooses
My mistress, the eldest, the fairest, the first of the Muses.
The pathway is faint on the ledges ; the uplands are drear.
The mountain still rises above. I must hasten. The evening is near.

A LONDON FOOTNOTE

By JAMES BONE

LONDON guidebooks, until Queen Victoria's Jubilee set them boasting, are mainly apologetic. There was a tremendous lot to be said for London, but first one had to explain why it didn't look better. That amiably written and scholarly pocket guide, *The Picture of London* (1819), for instance, says honestly enough: 'Nations that prefer the pomp to the enjoyments of social comforts and the convenient performance of social duties must include the buildings of London among its greatest defects.' And again: 'There is a winding irregularity and want of uniform appearance in many of the streets of London by which it is greatly disfigured and all grandeur of aspect lost . . . with a few exceptions strangers may traverse the whole metropolis without the least knowledge that such large buildings have any existence.' Ruskin has said everything that its outside critics had left unsaid, and the average Londoner will add something to that. You may hear a good word said for Battersea Park, or for the view from the Denmark Hill, or for Wimbledon or Stoke Newington or Ladbroke Grove, or indeed of most districts—but never for London. Still, London pride exists and was perfectly expressed by the Cockney who in the war joined up in Canada. The recruiting officer, pointing to his form, asked 'London—London, Ont?' 'London Ont!' cried the recruit deeply resentful, 'London all the bloody world.' Only in moments of real excitement like these would a Londoner give way to boasting of his city. This is true right along the social scale. It is a well identified English trait, intensified in London, having no relation to traditions of public school reticence or natural inarticulateness. I would associate it with a characteristic of London itself, as though the Cockney dislike of superlatives and the unwrapping of his loves had been imposed by him on the physiognomy of his city. 'Rayther a shy place, sir,' replied Morgan, Major Pendennis's valet, when asked what the Temple was like. 'Rayther a shy place' is London itself.

The secrecy of the City, where a number of famous churches can only be tracked down by the aid of guides and friendlies, where many City Company halls of historic and architectural importance cannot be found at all, where

some of the most precious things in modern architecture (such as Belcher and Bate's Chartered Accountants Hall) cannot be seen when traced because of the dark cramped court that contains them ; that secrecy can no doubt be put down to the persistence of the mediæval plan of the City almost everywhere up to our day. But that cannot be urged in the west end where the examples are even more remarkable.

*A London
Footnote*

Let us take, for example, such a famous instance as Victoria Street. The problem there was evidently to cut a new processional thoroughfare from Buckingham Palace Road to the Abbey and to connect Pimlico and Westminster Bridge, and to link with Parliament Street. The street was planned and very slowly built. The Victoria Station was built and carefully concealed behind it and it missed the Abbey altogether. If you study the street on a big map you will see how adroitly its line was bent in the middle, so that instead of the obvious centring on the Abbey and curving round to the line of the bridge, so that as you went east the clearer were the beauties of the west front as you drew nearer and nearer, but our architects avoided anything so banal. It was found impossible, I suppose, to divert the street so that we should not see the Abbey at all, but the view was cleverly withheld till the last moment and the proper Round-the-corner effect almost attained. In the case of Bentley's fine Roman Catholic Cathedral the effect was attained at once by placing it at the end of one of the few little streets that actually twist off Victoria Street. Northumberland Avenue was built at great expense so that it might end with a side view of an ugly railway bridge, and no stranger would dream that it might have ended in a proud prospect of the great river. Nash's Piccadilly Circus being designed as a pivot feature of a great architectural scheme had to be altered so that its symmetry would be destroyed and an effect of confusion artfully obtained. Even St. Paul's itself cannot be adequately seen for it has no *place* and Ludgate Hill although rebuilt several times does not centre on the west front. The British Museum has a courtyard but no approach (nevertheless it can be seen from the boarding-houses opposite). London's bourse can only be discovered with guides. The Records Office is in a narrow side street. Yes, even the executive centre of the Government of the British Empire, the most famous house in the whole political world, is in a little cul-de-sac and so mean a structure that it deserves to be there. How often the Spirit of History as it winged to No. 10 Downing Street, must have thought what an odd place to

A London Footnote call at on such high business, how her accompanying Ironic Spirits must have relished it all as they hovered down to the old place again.

'Ye go along a street, an' ye come to a lane and ye go along the lane an' ye come to a passage and ye go along the passage an' ye come to a plank, and ye go over the plank an' ye come to a public-house. An' that's London,' was how an Irish friend put his impressions of London in perspective. Whenever you set out to walk in a straight line you soon find the street becomes a lane and so on. If you try to go straight from Westminster to the Tower you will find yourself at the Elephant and Castle Tavern. (The London buses' journeys still mostly end in public-houses, as you can see from the tickets.) The Thames itself with the long 'S' it describes between the Tower and Chelsea is in the conspiracy of London mystifications and by its devices St. Paul's seems as movable as Easter, appearing where you never expect it and not appearing where you do expect it. Glancing from Whitehall down Horse Guards Avenue you discern it somewhere in Southwark. It seems to dodge all over South London. You gaze in vain from Westminster Bridge for St. Paul's until you spot it somewhere about Waterloo Station. A distinguished artist who once set out to draw one hundred views of St. Paul's as Hokusai drew a hundred views of Fuji Yama gave in overborne by its mobility.

Then this reticence and elusiveness of London, populace and architecture, is related to a factor which affects both: its weather. The winds do not blow differently in London, nor can the sunshine and moonlight be different, but London has an atmosphere of its own. Westminster is built partly on a swamp, and the Victoria Tower of the House of Lords, for instance, should have been many feet higher but the foundations on the old river bed would not stand it. Evening mists rise through the stones and tar and in the autumn the golden haze, veil upon veil, comes between London and its business. The coal fires and the river mist still produce the famous London fog in all its varieties from the white volatile clouds to 'London particulars.' In a great many days of the year it is impossible to see the City church spires from Waterloo Bridge. In the spring the colour of London is like the flower and grey-green leaf of lavender and often a blue grape-bloom appears on the silhouetted stone buildings. There are days with a sparkle amid faint purple haze like the depths of an amethyst. London has more than its share of fitful days when the Portland stone towers and spires of the City seen from Waterloo Bridge whiten and vanish, brighten and vanish, like lights turned

off and on by the Lord Mayor. Sometimes the sunbeam sweeps over the City with a majestic movement, transfiguring the noble façade of Somerset House and bringing sacred fire to the cross of St. Paul's—and in an instant all is grey again.

*A London
Footnote*

There is no denying London's beauty, but it is a beauty that seems to come in spite of herself and in spite of the efforts of so many of her sons. Often, it makes you think of natural scenery rather than the handiwork of man: its profuse rank undergrowth of low houses in all directions, its groves of tall flats and office buildings, its heights of St. Paul's and the Abbey and Westminster Cathedral all seem to have grown where they are by natural processes or upheavals. And how often do the London nights with their moist softness and delicate shadows seem to have beauties bred only there. The London lover likes to remember that it was in London that Whistler discovered the nocturne. In the wide reaches of the river at night he found the silence and space in the midst of the complicated resounding town that his exasperated nature sought, and into these nocturnes he has imparted a strange tension of beauty as though at any moment something might snap, and the chartered Thames and its warehouses and lights along the banks might suddenly not be there, only a wide, nameless creek, with forests at its swampy sides, swooning under the night.



Fig. 1. THE FRATERNITY CLUB
By Murgathroyd and Ogden

WHERE ARCHITECTURE IS ALIVE; II

By ARTHUR J. PENTY

COMING to details, the Woolworth Building which is the highest building in New York and the first skyscraper with any architectural merits exhibits a vertical treatment of design. In general conception it is rather fine, but its detail is too reminiscent of the debased Gothic of the *Hôtels de Ville* of Belgium to bear looking into. Its treatment is exceptional and though Gothic it has nothing in common with the more recent Gothic skyscrapers apart from the fact of its vertical treatment. But generally speaking a distinct preference is shown for a horizontal treatment on a Renaissance basis. In the more recent skyscrapers it is usual to divide the elevation into three parts. The lowest one, which forms the base, and consists of three storeys is built in stone. The upper part which consists of the top storey of the main façade and the storeys set back to conform with the requirements of the new zoning law which limits the height of buildings, is in brick and stone, and perhaps enriched with pilasters; while the intermediate storeys are executed in a yellow-brown brick and kept perfectly plain. The general effect is very fine indeed, and in the best buildings the details are equally interesting. There are several hotels and apartment houses in the vicinity of the Grand Central Station designed in this way, several of them by Messrs. Warren and Wetmore.

The Fraternity Club, by Messrs. Murgathroyd and Ogden (fig. 1), is a recent example of the vertical treatment of a skyscraper designed to meet the requirements of the new zoning law. It suggests a tower with big square turrets at the angles and is very effective. It is in a red brick with red sandstone and suffers from a too great uniformity in colour. But on the whole it is a fine design. The Shelton apartment house by A. L. Harmon (fig. 2) is similar in its general disposition of masses. The three lower storeys of this building are in grey limestone and the upper part entirely in yellow-brown brick. The treatment of the three lower storeys is Venetian Gothic; as a piece of detail it is perhaps the best thing in New York. But the upper part, in brick, does not exhibit anything like the same degree of skill in detail, which is a pity, for if it did it would be the best building there. A similar

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criticism is to be made of the Bowery Savings Bank (fig. 3), the lower part of which is very effective, though the upper part is, I think, spoilt by too many vertical lines. This Bank has a particularly fine banking chamber, the detail of which suggests the Romanesque. The bronze doors are excellent. The carvings over the main entrance have a Gothic and grotesque vitality and the whole building is full of the most exquisite craftsmanship.

In my opinion the most satisfactory designs were those in which a horizontal treatment is adopted, though the most interesting detail is to be found on those in which a vertical treatment is used. The adoption of a vertical treatment in such cases seems to me to be a pity, for those skyscrapers in which a horizontal treatment is used are much more impressive, and there would appear to be no particular reason for abandoning the horizontal treatment now that American architects are becoming interested in Gothic detail. I suppose the reason for this change is that in the minds of most architects the idea of Gothic is associated with a vertical treatment of design. But in Italian Gothic a horizontal treatment is generally adopted. In most of the examples of Italian Gothic that come to my mind the treatment is horizontal. Why then should this precedent be departed from, considering that the horizontal treatment is so effective in skyscrapers?

There are nowadays a great many smaller buildings in New York which display very interesting detail of a Venetian Gothic character. I would mention several buildings in Fifth Avenue (fig. 4); some of them are obviously alteration jobs in which two or three of the lower storeys have been redone in marble. And there is the Columbia Mortgage Building in East 43rd Street (fig. 5) which, though a small building, is to me perhaps the most satisfying building in New York. Unfortunately I do not know the name of its architect.

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When we remember that the original inspiration of American architecture came from England—for it should not be forgotten that it was in England during the nineties that architecture was reborn—the question arises why since then architecture should have gone forward by such leaps and bounds in America towards a richer and fuller life, while during the corresponding period in England our inspiration should have failed. For though it may be admitted that during the last twenty years there has been a general levelling up of taste



Fig. 2. THE SHELTON APARTMENT HOUSE
By A. L. Harmon

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Fig. 3. THE BOWERY SAVINGS BANK
By York and Sawyer

and some notable buildings produced, yet English architecture is no longer animated by that spirit of discovery and adventure that animated it in the nineties, but has steadily degenerated into a lifeless formula which no doubt is entirely satisfying to the pedants who dominate architecture in England to-day, but which gives us no hope for the future. For the successes of the Renaissance in England are of the nature of those facile half-successes that lead to ultimate impotence, and Regent Street to-day may perhaps show us in what manner.

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The question admits of many answers, and all of them within certain limits may be true, for the difference is not to be traced to any single cause. Thus it might be connected with the fact that in England the last twenty years has been a time of economic contraction while in America it has been a period of economic expansion. It might be traced to our different attitude towards the Renaissance ; to the fact that during the last twenty years in England pedantry in architecture has got the upper hand ; to the defects of our educational system ; or again to the lack of organisation in architects' offices. But the thing (it seems to me) that has made the great difference is that the efforts of American architects to revive architecture have been reciprocated by the public in a way that has not been the case in England. This is a fact of primary importance, for there can be no doubt that things would have worked out very differently in England had the patronage of architecture been as discriminating as in America. For in that case very different influences would have been brought to bear upon our point of view, our educational system and internal organisation. When Ruskin said that 'all architecture is the expression of national life and character,' he expressed a fundamental truth, for in the last analysis it is the public that decides what influences shall get the upper hand.

That the attitude of the American public towards their architecture is very different to that of the English public impressed itself much upon me. One of the first questions that Americans who did not know I was an architect usually put to me was what I thought of American architecture. When I met Dr. Cram I asked him to what he attributed the great advance in American architecture, and he replied that 'architecture is encouraged in America by a spirit of rivalry in which everyone feels he must have the best.' Why Americans should feel this way and Englishmen as a rule not, is not easily explained. Perhaps it is part of the temperamental difference that makes

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the Americans so peculiarly receptive to all new ideas, and the average Englishmen so strenuously opposed. Anyway there is no denying that a different atmosphere exists. Any new idea that comes along in America is sure of a hearing. The American public meet the innovator halfway. But in England, as we all know, such is not the case. Every new idea in this country has to struggle a long time before it is accepted, with the result that by the time it is accepted it is apt to have exhausted its vitality, and men begin to lose faith in their mission at the very moment when to hold on would have secured their triumph. I have often thought that some such loss of faith in our ideals some twenty years ago, when the crisis overtook architecture that determined its subsequent development, accounts for the failure of our inspiration. After three quarters of a century of experiment and failure we were beginning to find our way out of the morass in which architecture was lost during the nineteenth century, and a new style based upon the traditions of vernacular architecture was making its appearance, when suddenly reaction set in. There had been little or no public response to the new ideas except in domestic work, owing perhaps to the fact that in domestic work the influence of women, who, generally speaking, are more receptive than men in matters of taste, was able to make itself felt. And so it came to be assumed that while the new ideas had relevance to domestic work they could not be applied to city work.

How erroneous is this idea is demonstrated by the fact that the kind of design that is nowadays being practised in American city work is the kind of thing I imagine the best English domestic architects would have done twenty-five years ago had they been given opportunities of doing city work. But though erroneous it was the determining factor in the situation twenty years ago when reaction set in. The profession was impressed by the fact that whereas the revival of architecture that was taking place in England had failed to exercise any influence on city work, a revival based upon the Renaissance was taking place in America that did, and failing entirely to realise the influence the revival in England had exercised in America, and the different social and economic conditions that in America had promoted the success of the best architects in city work, they jumped to the conclusion that if ever any influence was to be brought to bear upon city work in England the Renaissance would have to be accepted as the basis of a revival. And with that idea firmly planted in their minds they repudiated the



Fig. 4. APARTMENT HOUSE, 39 FIFTH AVENUE
By Emery Roth

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Fig. 5. THE COLUMBIA MORTGAGE COMPANY BUILDING

philosophy at the back of the vernacular movement, on the assumption that in so doing they were adopting the policy that proved so successful in America. As a matter of fact as we shall see later they did nothing of the kind.

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Now it is not to be denied that the advocates of the Renaissance had a certain amount of truth on their side. The vernacular movement in architecture, which was sound, had got itself mixed up with the New Art movement, which was very unsound, and reaction against its extravagances was bound to come. But reaction would probably not have taken the form it did but for another reason. The new ideas in architecture first came into being in connection with the experiments in handicraft undertaken by members of the Arts and Crafts movement, and so it came about that the idea was widely proclaimed by the architects who had taken to craftsmanship that a revival of architecture was only possible on the assumption that architects abandoned office practice and took to craftsmanship, resuming the functions of the master builder. Now, while there is a certain amount of truth in this idea, for new ideas of detail in architecture are certainly evolved from experiments in actual material and while it is perhaps true that so long as the architect works in an office a limit is put to the spread of architecture, because working on paper demands a higher power of visualisation from the designer than does working in actual material, yet it is a long way from being the whole truth ; for experience proves that excellent architecture can be produced by the architect working in an office. Moreover, the master builder ideal is remote from the conditions of modern practice, in the first place because there is no other way of designing large buildings, and in the next because to work in an office is for the architect an economic necessity. Hence the association of the vernacular movement with this idea gave to the movement an air of impossibilism which made reaction inevitable.

Unfortunately those who reacted against the excesses of New Art, and the impossible policy in regard to architectural practice associated with the Arts and Crafts, were no more discriminating than those who advocated it. For they not only repudiated the mistaken ideas with which the vernacular movement had become associated, but they repudiated the vigorous spirit of discovery and experiment to which not only the reawakening of the architectural sense in the modern world was due, but which at all times must be the breath of life in architecture ; with the result that in their hands the Renaissance has

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become an instrument of architectural tyranny, the last word of which is the pedantry and ineptitudes of the Neo-Grec. The leaders in these developments are not great creators but great destroyers, and if they remain at the helm much longer they will as effectively destroy the incipient revival of architecture among us as their progenitors in the eighteenth century strangled the traditional architecture of their day.

The Americans did not fall into this pitfall because when they revived the Renaissance they revived it in a spirit fundamentally different from that which unfortunately accompanied its revival in England. They did not revive the Renaissance because they wanted to suppress the spirit of discovery and experiment, but because it seemed to them the most convenient starting point. This difference is very noticeable in their attitude towards the Orders. They recommended their study because they were of the opinion that to master them was a useful discipline, not because they wanted to exalt them as an inflexible standard to which all architecture should conform. They understood that pedantry was the prelude to death. In other words the difference between the English and American attitude towards the Orders may be defined thus: that whereas among us the Orders have been exalted as the goal of architectural endeavour, American architects have accepted them as the starting point. They accept them as the first word in architecture; not as the last. And having accepted them as the first word in architecture, they naturally found that Gothic architecture was the second. For Gothic as surely follows Classic in the sequence of history as Christianity follows Paganism.

We see then that though the ascendancy of the Renaissance in England to-day is due to a desire to follow the example of America, the American attitude is the very antithesis to that which obtains in England, and as a matter of fact the architects of the vernacular revival are much nearer to the American point of view than are our classicists, which I can testify to from personal experience. For whereas I felt myself perfectly at home in the architectural atmosphere of America, the English atmosphere of to-day suffocates me. They are both agreed in regarding the pedant as the enemy of architecture, and in desiring to encourage a spirit of experiment and discovery. And because of this different attitude, the course of the Renaissance revival has been entirely different in England and America. For whereas the Renaissance with us became narrower and narrower, and

more and more pedantic as it proceeded, exercising an ever-increasing paralysing influence, it has in America been a consolidating and liberating influence, the last word of which is not pedantry and the Neo-Grec, but a return to the romanticism of the early Italian Renaissance, Italian Gothic and the Romanesque.

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 A word about the *Ecole des Beaux-Arts*. American architects were until quite recently accustomed to study at the *Beaux-Arts*. But while they accepted the *Beaux Arts* as an available source of training their attitude towards it was critical, for the standards of taste which they accepted were not based upon French architecture but upon English and Italian. This is why the *Beaux Arts* training produced such different results in France and America. Nowadays the Americans have schools of their own which they regard as the best in the world, and as a consequence American students are ceasing to go to Paris to study. It is a pity the recent R.I.B.A. conference on architectural education was not held in New York. For if it had been they might have learnt things.

[*To be concluded*]

[Fig. 1 is after a photograph by Charles Sheeler, Fig. 2 by Sigurd Fischer, Fig. 3 by Kenneth Clark, Fig. 4 by Howard Cox, Fig. 5 by Wurts Brothers.]

ON HUMANISM, GOOD MANNERS AND CIVIC VALUES

By GEOFFREY SCOTT

SOME months ago the editor of ARCHITECTURE announced his decision to give the subject of Regent Street a year's rest. The lovely stucco, like all 'golden lads and girls,' has come to dust ; the tragedy is complete ; it is irrevocable ; and the dirge has been sung.

Feare no more the lightning Flash
Nor th' all-dreaded Thunderstone,
Feare not Slander, Censure rash,
Thou hast finish'd Joy and mone.
Quiet consumption have
And renownèd be thy grave.

The moral of it has been drawn, and the beauty of Regent Street most fittingly commemorated, in the February number. 'We have done our obsequies.' But Mr. Trystan Edwards, who by his loyal and lyrical appreciation of Nash has really earned the title to be chief mourner, has returned to the grave with a newly published volume. 'Here's a few flowers ; but 'bout midnight more.' He has taken Regent Street as the text for an admirable essay, entitled *Good and Bad Manners in Architecture*. His book requires no introduction to the readers of this journal. A good deal of it originally appeared in its pages, and the author's point of view, which is well indicated by the title he has chosen, is consistently maintained in everything which he writes.

He takes, in effect, the standpoint of humanism : the only standpoint from which architecture, as an art, can be appropriately judged. Architecture is externalised *behaviour*. Buildings are attitudes of stone and brick. They sprawl, they climb, or they maintain a modest composure ; or again betray a complete uncertainty as to what they are about. Every part of the design will inevitably emphasise, or detract from, or confuse, the significant attitude of every other. Every feature is not only answering a practical purpose : it is also behaving, *doing* something, in the design.

How are we to determine the appropriateness or inappropriateness of

architectural designs? Not by asking if they 'express their construction.' It is a plain fact that not all constructive devices are equally pleasant to the eye. We admire the static and dynamic significance of the human body, but we do not on that account like to count its ribs, or to see it flayed. 'Nature revels in opaqueness, in sheathes and teguments, in the expression of surface,' and 'some truths are best unuttered.' There is clearly some standard other than mechanical by which we discriminate between the degrees of beauty in construction.

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Nor can the criterion *consist* in mere 'correctness,' for the 'styles' of building, whether Queen Anne or Louis XVI. or Regency were not 'correct' but original: their merit, then, cannot lie in their correctness.

But if we attend to the behaviour of buildings, if we judge them as Mr. Edwards suggests, by the test of good and bad manners, we shall see at once, for example, why the Regency style was suited to town building, and why the urbane stucco of Nash was better manners than the ruthless rusticity of Norman Shaw. We shall ask, in the first place that every building should *speak distinctly*: that it should have made up its mind, before obtruding itself upon our notice, whether, for example, it is a wall pierced with apertures or consists of apertures divided by stilts. We can condemn at once every building that stammers and contradicts itself, or stands there with nothing to say. This will narrow the field considerably, and we shall need only to consider the claims of buildings whose attitudes are expressive and consistently expressive. Every projection and recess, every void and solid, every repetition or inflection is now contributing to a sense of consistent behaviour, and we have only to consider whether, in the circumstances the behaviour is mannerly and appropriate. Mr. Edwards analyses old Regent Street from this point of view, and the chapters in which he does so are decidedly the best in the book. He is exceedingly sensitive to the humanism of Nash, and misses no inflection of his art. The pages on the value of stucco, in particular, are packed with sound argument.

A street or a town is a society of buildings. If the test of manners be applied we must get rid of the habit of fixing our criticism primarily on the individual building. It is in relation to others that behaviour is judged: the party is the thing. The book is in fact a plea for 'civic values' in architecture. Commerce must be put in its place; Mr. Selfridge must not be allowed his colonnade, much less his proposed tower; and Mr. Bush must

On Humanism, Good Manners and Civic Values not plead that his axial site justifies his calling so much attention to his front door. Why should we be made to feel ourselves sucked down the Kingsway into that aperture through which most of us have so little inclination to pass? Now, if the Bush building had been a Church of Christ Scientist, or a National Theatre, or a cinema—but no, the civic value of a cinema is, it seems, exceedingly low.

Mr. Edwards is a little too like Plato. He legislates for an ideal republic. The city he likes best would be the city I like best, with just enough public buildings to go round the central and axial sites, and not too many citizens, all of them lodged expressively of their mutual esteem; horizontal courses run about welding me to Mr. Levi and Mr. Windsor, the integrity of family life just hinted at by a closed door but not over-emphasised by a gable; no pushing or self-assertion, and the Corinthian Order reserved for the town-hall and museum; every building knows its place, wears its proper clothes; not an impertinence anywhere. (And yet . . . how happy I should be if, walking in such a city, I could find now and then a portentous gateway leading nowhere in particular, an old clothes shop in a palace on the principal square, and a rococo public convenience gaily balancing a rococo chapel. But I live in Italy, where the vestiges of civic architecture are so strong that one can afford to be frivolous about civic values. I hope the editor will expunge this parenthesis.¹) For Mr. Edwards is right. The beautiful cities of the eighteenth century were laid out on his pattern. There is, alas, no danger that his doctrine will be pedantically followed; let it then be perpetually preached.

In estimating the behaviour of buildings Mr. Edwards is not satisfied that the physical suggestions should be clear, coherent, and enjoyable. He keeps steadily here to his 'civic values'; he is in love with the 'civic hierarchy.' This hierarchy indeed may sometimes provide a very satisfactory æsthetic pattern. It undoubtedly did so in the old cities and city-states of the trim pre-industrial era. But architects have to find solutions for the vast commercialised aggregations of our own time, and here Mr. Edwards rather shirks the issue. He expresses his faith that the solutions he desires are still possible, but he does not define or illustrate them. In strictly reserving architectural pre-eminence to public buildings, he will find himself very short of points of stress. Unfortunately the demand for churches does not

¹Impossible.—Editor, ARCHITECTURE.

keep pace with the demand for offices ; and my civic sense is so feeble in its promptings that I would rather see an axis terminated by the palace of an arrogant millionaire who had employed a good architect than by the most monumental infant school or asylum.

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But in *defining* the behaviour of buildings Mr. Edwards consistently adopts the humanist criterion : he sees in them a reflection of our own physical states. Only he takes it too often for granted that we measure ourselves *against* the building. It would often be truer to say that we *become* the building. We transcribe buildings into terms of ourselves ; we read them off and 'enact' them. Mr. Edwards leaves this element too much out of account. He is apt to get 'dwarfed and insulted' by stone and brick instead of enjoying *himself* in *them*. We can enjoy Blenheim or the Queen's Dolls' house, because in 'entering into' the design we ideally adopt the multiples or submultiples of human gesture. Of course in certain cases the human scale is paramount : a flight of steps up which we are actually to climb must be in scale with ourselves. But the two points of view are essentially different and Mr. Edwards does not always seem to distinguish them sufficiently.

Hence, perhaps, his onslaught on the skyscraper is unduly merciless. No doubt a skyscraper in the heart of the city would be 'bad manners' to St. Paul's. And where there is *any* hope of civic values predominating then, by all means, no skyscrapers. Hats off to the Dean and Chapter : stand down, let us see the Lord Mayor ! But the world is so full of a number of things. The private towers of San Gimignano dwarf the Cathedral ; these little scrapers were for pouring boiling lead on the citizens beneath ; but they give the town *character* ; and I submit that in the absence of civic values character is a great deal.

The Chicago project illustrated in Mr. Edwards' book is a fine conception, singularly beautiful in mass, in scale and in texture ; beautiful humanistically, in the sense in which I have elsewhere defined this idea. Mr. Edwards condemns it because the windows—the 'symbols of habitability'—are so small that the human being feels dwarfed and his human self-respect outraged ; but if the Chicago inhabitant will identify himself with the building and not with his office window he will feel himself enlarged and his self-assurance redoubled. I assume that this is desirable. Mr. Edwards calls the Chicago design a 'habitation for some very tedious and retrograde kind of bee.' But how much more tedious would these insects become in individual residences !

On What acres they would occupy, in their retrograde way. A skyscraper is
Humanism, not offensive *per se* : its essential drawbacks are practical rather than æsthetic.
Good The hive is the most dignified symbol of a bee ; and where bee-conditions
Manners and prevail an architect is not wrong in taking that as his unit and giving it an
Civic Values image of power, stability and coherence.

But I keep getting back to architecture and away from civic values, and I can imagine the Socratic argument by which Mr. Edwards would prove to me that they are the same thing.

And indeed they have much in common. The individualism of our streets is disastrous. We need more control in our civic architecture ; the kind of control which built Regent Street, and not that other which pulled it down. We need discipline and a plan. If Plato comes back to build the Socratic city he will call for Mr. Edwards. They would get on like wild fire.

This book is refreshing in its conviction, its common sense, its clearness and its truth. Mr. Edwards is a propagandist by nature. 'The service of architecture,' he writes, 'is a perpetual battle.' No one fights harder, or more reasonably, than he. If he sometimes over-simplifies his subject—and that is inevitable in a popular book—he never falsifies it. A large public is awaking to an interest in architecture, wondering what it is all about, feeling that something is wrong. In our democratic society, with vast housing schemes afoot, the only hope for architecture lies in stimulating and rightly informing that curiosity. No book has been written so suited to that necessity as this of Mr. Edwards'. He argues clearly and forcibly, avoiding technicalities. He is not afraid of reiterating his points, and his points are the right ones. A Town Councillor could understand him without excessive difficulty, a Cabinet Minister with ease. If the book could be taught—and why not?—in schools, the ideal marriage between civic values and architecture might some day be consummated. Even tepidly.

And meanwhile ? No doubt the dignity of Mr. Selfridge's emporium is more suited to the Mansion House ; his shop is like a man who should appear before us in a becoming episcopal apron, although not a bishop 'nor even on the way to becoming one.' And yet, in this dark world, I feel grateful to the architect of Mr. Selfridge, and grateful, in some respects, to the architect of Mr. Bush.

TESTING AN ART GALLERY

By H. J. BIRNSTINGL

ABOUT a century ago it was no uncommon occurrence for a patron to send his architect for a year's tour of study on the Continent as a preliminary to the bestowal of a commission for a country house. Nowadays examples are all too rare of even public bodies, with their increased responsibilities taking the necessary steps before embarking upon some vast and costly building enterprise, to insure that they shall benefit by all the latest ideas and information ; by all the available experience. The general speeding up and increased costliness of modern life have resulted in a disposition to economise both in time and outlay upon such preliminaries, but for the most part it is a false economy. Ideas concerning the planning of such buildings as hospitals, museums, picture galleries, theatres, railway stations, and the like, are undergoing a constant process of change as new theories and inventions are brought forward and tested. Thus in one town some new method of top lighting has been introduced, in another a new system of ventilating, in another a new arrangement of planning to test some theory of circulation, in another some new machinery. It is surely penny wise but pound foolish to fail to ascertain with what success and at what cost such new arrangements are overcoming the particular difficulties they were devised to meet ; to fail to converse with those whose business it has been to handle them, to measure, as far as it is possible, at first hand their strength and their weakness.

As a justification for preliminaries which spread themselves over many years, which included a two months' tour in Europe by several persons, the erection and maintenance for two years of an experimental building, the collating and publication of reports and information gathered from almost every available source, the Boston Museum of Fine Arts may be cited.

The purchase of the present site of the Museum was completed in 1902. The work of planning occupied the years 1903 to 1906, during which period the various measures just enumerated were taken. The first section of the building was opened in 1909, and now, fifteen years later, the Museum has just published a paper which is entitled *The Museum Design as Tested by*

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Experience 1909-1924. This report, in conjunction with the reports made to the Trustees during the years of preparation, 1904 to 1906, containing information gathered from various sources, an account of the European tour and various germane facts and opinions, affords to-day probably the most valuable extant treatise on museum design.

The first matter to be determined was the functions of a museum, and it seems to be generally conceded that these are threefold; alliteratively expressed by Dr. F. A. Bather as Inspiration, Instruction and Investigation, each having its particular class of visitor: the lay public, the student, and the investigator. Granted this premise, which, now generally accepted, was twenty years ago considered somewhat heterodox, the first problem is what system of arrangement, what type of planning will best serve these triple and often conflicting interests. The better to understand these three interests let us take a single object, a spoon, and see from what different aspects it is approached by the various categories of visitors. To the casual lay visitor, the spoon is an adjunct to daily life and he will derive most pleasure, most benefit, and suffer least fatigue if the spoon be so disposed as to enable him to relate it to the other contemporary objects and so evoke some picture of the life and habits of those who used it. He would, in fact, be more benefited by seeing the spoon either in natural or artificial juxtaposition with other contemporary silver, glass and cutlery, than by running his eye unapprehendingly over case after case of spoons of whatsoever beauty. Not so the student; he is destined to be a silversmith and his desire in visiting the Museum is to obtain a comprehensive idea of the art of the silversmith during a certain period of which this spoon is but one particular item. He would be best served, then, by seeing a room devoted entirely to silver in which no undue prominence was given to any one particular object. The investigator, however, is engaged upon a learned monograph upon spoons. He has no concern with the contemporary life surrounding the spoons with which he deals, and he has but little concern with any other specimen of silver work. He would be best served by having ranged before him case after case of spoons. The first problem confronting the Museum Committee, then is how are these diverse interests to be accommodated, by what arrangement can the needs of these three main classes of the visiting public be satisfied. In the first place it must be frankly admitted that the ordinary layman has the prior claim for consideration. The main exhibition rooms should, therefore,

be so arranged as to meet his requirements. If this is done, only a portion of the possessions of the museum will be disposed for public exhibition. In the realisation of this fact is the key to the situation. The main public rooms should contain only a few carefully selected and carefully arranged exhibits, sufficient to please and stimulate, but not to tire or to confuse. The remainder will be arranged in two further stages. There will be students' rooms worked in conjunction with a library, and the departmental curator's room where further examples may be seen and the relevant literature consulted. Lastly, there will be a range of store rooms in which the objects contained in neither of these sets of rooms will be methodically stored, not inaccessibly packed away, but available for inspection upon special application being made. In this way the demands of the three main classes of visitors can be met. Moreover, the problem of expansion is also to some extent solved. The public rooms will always contain the best examples of the collection, and these will be changed periodically at the discretion of the curators, and by replacing exhibits by better specimens as these may be acquired from time to time. By this arrangement there is suggested a pyramidal disposition of the parts, with the main floor devoted to the public rooms, the curator's and students' rooms beneath, and below there again the more extensive store rooms. The three divisions of each department being ranged perpendicularly beneath each other with vertical communication.

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In the design of the Boston Museum full recognition was given to the desirability of two divisions of exhibits but insufficient recognition was given to the third. The necessity for more ample basement accommodation, in which objects can be systematically stored, so that they may be immediately visible upon request, is one of the points brought out in the present paper. The Chinese and Japanese Department alone approaches the ideal three-tiered arrangement. Fifteen years' experience has revealed the necessity for an enormous number of accessible storage rooms.

The other main principle of planning which was brought out by the preliminary investigations and which was embodied in the adopted plan, is the desirability of dividing the plan into structurally separate departments each with a well defined circuit. Each department in fact should aim at being self-contained so that the visitor is not confused by long vistas of diverse exhibits. This at once makes for mental fatigue. He should not at any time, find himself at some parting of the ways hesitating between this

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or that route, neither should he be compelled to cover the same ground twice, but should complete the circuit of one department and then pass on to the next. A failure to provide for this makes for bodily fatigue. Professor Stanley Jevons, many years ago epitomised the requirements in this respect. 'Every collection ought to form a definite congruous whole which can be visited, studied and remembered with a certain unity of impression.' This principle of segregation was acknowledged in the plan of the Boston Museum in two ways according to the requirements of the different exhibits. The pictures are housed in a double suite of rooms which occupies a long rectangle. The classical and oriental exhibits are housed in double circuits arranged in the form of squares around a court. In one department the court is used, on the lower floor, for a garden for the display of those exhibits which are better shown in the open, above for balconies with cases of pottery. As the whole of the Boston Museum is not yet completed the present arrangement is somewhat in the nature of a compromise and the full benefit of the principle of segregation is not obtained, nevertheless the experience of the past fifteen years confirms the original opinion of the desirability of planning in accordance with this idea.

The evolution of the Boston Museum plan is interesting, and during the process a change of principle was slowly undergone from a courtyard to a pavilion type of building. The result has been to ease the difficulty of obtaining sufficient light for those ground floor rooms which have internal frontages, and the internal open spaces were gradually increased from fifty by one hundred and fifty feet to one hundred and fifty-three by two hundred feet, and the general arrangement of the final plan showed the segregated departments occupying the periphery of the buildings with communication through its centre. One criticism has emerged in the course of the fifteen years which relates to communicating passages. Two grand corridors were planned running east and west from a central rotunda, these have been, almost from the first, utilised as galleries for which purpose they were neither intended nor are they suited. The deduction seems to be that communicating corridors should not be wide enough to admit of their being used for exhibition purposes, and that they can rely, if necessary, entirely upon artificial light.

A gallery for temporary exhibits is an invaluable adjunct to a municipal gallery. The trustees of the Boston Museum realised this and a large gallery

was planned on the ground floor for this purpose, so placed near the main entrance as not to interfere with the normal life of the Museum. Experience tends to show that this one gallery is insufficient and it is possible that its counterpart on the other side of the main axis intended as a lecture hall, may eventually be used for the same purpose, the lecture hall being accommodated in less space elsewhere.

*Testing an
Art Gallery*

Visits to foreign museums and galleries confirmed the Committee as to the desirability of gardens forming part of the general scheme. The Musée delle Terme at Rome, the Musée Plantin at Antwerp, the Hotel Cluny at Paris, the Hanover Museum are immeasurably enhanced by their various forms of garden. At Boston the two main courts are to be laid out as formal gardens. It would certainly be a mistake to-day to fail to recognise the value of a garden, however circumscribed, in connection with a museum or gallery project. Not only does it supply an agreeable outlook from the surrounding rooms and corridors, but it also, by the quiet and repose which it affords in the summer months, militates against fatigue.

During the European tour, and during the two years of experimental work, considerable attention was devoted to methods of lighting but from neither of these sources do any clear conclusions seem to emerge, the reason being that there are so many variable factors. Climate, seasons of the year, surrounding buildings, intensity or absence of sunshine, height of rooms, size of rooms, materials and colours of floor and walls, type and position of exhibits, whether glazed or unglazed, whether hung high or low, against the walls or in the centre of the rooms, these and similar factors make the formulating of rules almost impossible. The one essential for pictures seems to be that they should be illumined from one source of light only, and the corollary of this statement is that the light should fall primarily on the pictures, for if it fall on other objects these objects become, in their turn, minor sources of light and reflections are set up. Mr. Seager's method of top-side lighting seems to come nearer achieving the desired condition than any other method.

The result of investigation as to the best method of lighting for sculpture likewise revealed no set of rules suitable for general application. The conclusions arrived at from the experiments carried out at Boston seem to suggest that the top-light is satisfactory for large exhibits, provided that the rays do not fall too vertically. A single source of light is preferable to conflicting sources which cast cross shadows. The opinion derived from the

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Continental tour seems to be that the best illumined statues are those in the Belvedere at the Vatican. Here single pieces are placed in alcoves each of which is lit by a lunette placed high up and by a small ceiling opening. For an extensive collection, however, such an arrangement is impracticable. The conclusions from the Boston experiments furthermore show that for small rooms and small objects side lighting is preferable to top lighting, while a vaulted ceiling is an asset in that it assists in the distribution of the light. Light tone walls which emphasise the modelling rather than the contours were preferred. The lighting of small objects also came in for consideration. For these side-lighting proved most successful with the cases ranged at right angles to the lighted wall. Where top-light was used great care had to be exercised, both in the placing of the cases and in the angle of their glass, to avoid the reflection of the ceiling light.

The Boston Museum represented the first real attempt to synthesize contemporary ideas and experiments into a single building. Sir Hercules Read said in his presidential address before the Society of Antiquaries in 1921, referring to the Boston Museum ' . . . do we not know that if a hospital or laboratory—or even a warehouse—is to be erected in this country or elsewhere, the plans are necessarily submitted in the first case to the medical staff, in the second to the chemist, and thirdly to the merchant, and that they and the architect decide on what shall be erected? Surely as much and even more is demanded for a museum. But in this case nothing of the kind happens. I know of no instance in the last century where anything like deliberate consultation has taken place between the architect charged with the construction of the building and the officers of the museum whose business it is to utilize it.'

The experience of the last fifteen years seems to confirm the wisdom of the extensive preliminary measures taken by the Trustees.



'... in Renaissance architecture the forms and proportions were aimed at directly ... there was a tendency to put the cart before the horse ... to cut the cloth according to the coat.'

Charles Marriott, *Modern English Architecture*.

I'm sorry, Sir, but you did say you wanted it cut according to the cloth.

Drawn for ARCHITECTURE by Grace Rogers.

LETTERS FROM TOWNS

CAMBRIDGE

TO the seeker for Romance, in cities old and new, Cambridge continues to provide fresh thrills, even in her newest buildings. Let such an one penetrate from the chestnuts of Tennis Court Road, or from the newly laid asphalt of Trumpington Street, up any of the little inn yards that survive from the Middle Ages, into an area of isolated gardens, stables and builders' yards. Let him proceed to where over the old Mansard roofs and the pantiles of this backwater of Cambridge, tower on the one side the gleaming white and black of the temple pillars of the Fitzwilliam Portico, and on the other, almost more magnificent, the great block of the new Bio-Chemical Laboratory, resplendent in rich red bricks, brilliant red pantiles and gleaming white Portland stone. It is a laboratory for the newest branch of research ; but Sir Edwin Cooper is little affected by the transitoriness of modern learning, and there is some pathos in the spectacle of weary underpaid demonstrators climbing that marble staircase, or sitting fifty years hence amid the sumptuous panelling of the Library, and gazing at the calf-bound classics of their yesterday.

The seeker for Romance will find more in Cambridge, ancient or modern, than any lover of the reasonable ordering of things. There is however, a new area of development where some measure of planning is proposed—the great site on the far side of the backs—so that when that famed colonnade of elms comes down, there shall be an array of stately buildings behind. For stately and serene, beyond all cavil, is the silver grey rust-roofed façade of Clare, new risen among the trees, long and sweet and ship-like, a central mass bisected by a triumphal arch and resting on delicately conceived pavilions, one of which stands axial to the old college and so links new and old. There is something of the ship, of the liner, in the great outline, and, too, in the low relief, the cornices and strings that scarcely break the surface and in the rise of the third storey of the centre part, like a saloon deck. Approached, its beauty, shown in a series of brilliantly dramatic moments, has captured the imagination of Cambridge to the full excusing of its costliness. The finish of its fittings, the secrecy of its plumbing, delight the initiated, and it is not

until one enters the rooms that one discovers the trick of scale that has made of the little square windows the units of a palace front. *Letters from Towns*

Sir Gilbert has caught the infection of the Neo-Greek of Cockerell and Nash and sets its delicacy as a foil to the Gothic mass of concrete walls and roofs. With Mr. Lyon on the other hand, in the new Nurses' block at Addenbrooke's hospital, the Regency affection goes deeper and is shown in great simple sash windows and low-pitched roofs, but in the detail of the blue Forest of Dean stone hardly at all. For Classic architecture in Cambridge colleges it seems that Clare will be decisive. The mantle of domestic Gothic, of 'scarlet brick' and 'old grey stone' has descended upon the Wesleyans in Jesus Lane. In planning, too, Clare is of a transition. Though it retains the separate staircases of the Middle Ages the landings are made wider, to take in more sets of rooms, and they are given bathrooms and gyprooms to each landing. So, too, all fortification is at an end—all that paraphernalia of bars and spikes that presented little difficulty to the practised roof climber, but impaled the occasional offender and handed him quivering to the mercies of Proctorial law.

But Cambridge has other surprises. If you go down Green Street, that little street in which all the golden brown that seems to be Cambridge's essential colour has been caught, above the greyness of the Courts of Sidney leap new roofs of tile and chimneys of brick in an articulated skyline. This is the new Court of Sidney, by Thomas Henry Lyon, a building which takes its shape from the twists of King Street, lofty and austere, with great sash windows in reveals, tier upon tier, and smokeless ventilator chimneys. For Sidney is Radical where Clare is Conservative; and here in the monastery garden, astride the King's Ditch of the old city, is the only college building which boldly faces the modern problems of the shortage of servants and the poverty of undergraduates. Here is corridor planning and central heating, concentrated gyprooms and bathrooms, lofty rooms and large windows.

Beyond the circle of the colleges and the 'Backs' Cambridge is rapidly imitating the tentacle development of other provincial towns. Its problems are peculiar, as the old town and gown distinctions have up to now been expressed in the residential areas—the town accumulating on the eastern side and its arteries, while the west and south have been carefully protected by college owners as academical preserves of expensive red brick. Since the war several of the colleges have leapt to encourage housing for all by

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selling their property fronting on main roads for miles to speculative builders and syndicates (except where the merciful flatness of the country has prevented the construction of sewers) with no other guarantee than that of a minimum cost.

Cambridge dons tend to fall into three classes in their house building proclivities. The younger and more indifferent dons, who don't much mind what they live in—if they can get it cheap, and quickly; the older, more self-satisfied, who by employing only builders delude themselves into thinking they have designed their homes themselves (these are invariably the costliest houses): and the normal, cultured people who employ architects as a matter of course and of decent respect to their neighbours—but these are not many. Happily, however, they tend more and more to concentrate in areas or groups, where it becomes the fashionable amusement to direct what is often well informed criticism and appreciation on the newer arrivals. The old farmhouse type, British or Colonial, is, as might be expected by those who know Cambridge, the most popular, and Mr. Baillie Scott the architect most in demand: though here and there are types more local and more recent, and one finds new groups of houses emerging from their scaffolding simple and austere in their lines and surfaces, and showing that a very different ideal is present to some Cambridge architects. Certainly Mr. Morley Horder's great Laboratory block, and the settlement for officer's widows beside it on Huntingdon Road, and his beautifully balanced group of speculative houses for Messrs. Wm. Saint in Barton Road, form two great bulwarks on which the sober architecture of the next decade must be built up.

Cambridge, except for the particularly advanced thinkers, is normally forty years behind the times in its appreciation of any form of art; but interest in architecture has found its way into the *Observer*, and Cambridge dons are beginning to look about them. The Drawing Society is to have an Architectural Section in its exhibition in May. The Architectural Society continues to get fair audiences and it did once have a lecture by Professor Patrick Abercrombie on town planning. Is it too much to hope for a concerted scheme of town development properly worked out on behalf of all the parties interested, the private landowners, college landowners, the University and the Borough?

H. C. HUGHES

RECENT BOOKS

HISTORY AND TOPOGRAPHY

LIVING LONDON. Map Guide. George Philip.

THE EAST INDIA HOUSE : Its History and Associations. Wm. Foster, C.I.E. Ill. Bodley Head. Twelve shillings and sixpence.

THE TOWER OF LONDON : A Historical Romance. W. Harrison Ainsworth. Dent, Everyman Edition. Two shillings.

THE LONDON OF CHARLES DICKENS : Being an account of the haunts of his characters and the topographical setting of his novels. E. Beresford Chancellor. Ill. Grant Richards. Fifteen shillings.

WESTMINSTER SCHOOL : Its Buildings and Associations. Lawrence E. Tanner, M.A. Ill. Philip Allan. Seven shillings and sixpence.

THE DIVINITY SCHOOL, OXFORD : A Guide for Visitors. H. Edith Legge. 53 ill. Basil Blackwell. Two shillings.

PARISH CHURCH ARCHITECTURE. E. Tyrrell-Green. 64 ill. and a map. London. S.P.C.K. Eight shillings and sixpence.

COTTAGES IN LONDON. Florence Holms and G. B. Stuart. Ill. Selwyn Blount. Three shillings and sixpence.

EVERYBODY'S BOOK OF THE QUEEN'S DOLLS' HOUSE. Ill. Methuen and *Daily Telegraph*. Five shillings.

ARCHITECTURE IN ENGLAND. Cyril Davenport, V.D., F.S.A. Ill. Methuen. Six shillings.

IN GYPSY CAMP AND ROYAL PALACE : Wanderings in Roumania. E. O. Hoppé. Ill. Methuen. Fifteen shillings.

THE STORY OF ARCHITECTURE THROUGHOUT THE AGES. P. Leslie Waterhouse, M.A., F.R.I.B.A. 124 ill. B. T. Batsford, Ltd. Six shillings.

OF the making of books on London there is no end, but so varied are the aspects of the subject that its study need never be a weariness of the flesh. The map guide called *Living London* forms an excellent companion to such books, besides stimulating independent observation and exploration. The statue of 'Physical Energy,' King Edward's Coronation Tree, the Maison Lyons, David Copperfield's rooms, the Mexican Legation, the Zoo, places of worship, and well-known shops are but a few samples taken at random of the varied information, topical, literary, historical, which it offers. This is Number 1 of a series which should play a useful part in these hurrying days when we must needs take much of our mental pleasure and nourishment in compressed and predigested forms, and when Londoners in London are outnumbered by visitors, even apart from the magnetic influence of the British Empire Exhibition.

The well-illustrated volume on the *East India House* is of special interest in view of the present rebuilding of Leadenhall Street. It is a permanent record of an institution known to everyone by name but to few with any intimacy : 'John Company,' that 'typical trading body in the City of London' which originally 'acquired for this country its magnificent Empire in the East.' Broad facts of the East India Company's history from 1600 to its merging with the India Office, its purchase and building of premises, and its dealings with its tenants are combined

Recent Books with illuminating or humorous anecdotes and extracts from cash book and other records. The author confesses to a love of the 'byways' of history, and those into which he leads us are such as make history far more than a mere microscopic examination of facts. To concentrate attention upon a building or a particular area and its associations is a help towards a better knowledge and understanding of London past and present. *Westminster School* is another book of the same valuable kind, though somewhat different in scope and appeal. That old and present 'Westminsters' appreciate it and add it to their possessions goes without saying, but it is of great interest to outsiders too, both for the sake of the architectural and kindred information connected with the school and the Abbey, and also for the light thrown on customs, privileges and appellations peculiar to this 'royal and ancient foundation.'

That the popularity of Ainsworth's 'historical romance' woven round the *Tower of London* does not wane is shown by the appearance of another reprint. It is increasingly realised that to appreciate buildings we must people them, whether by means of records of fact, such as those in the two books mentioned above, or by fact adorned by fiction. By such touches life is given to what are otherwise but cold stones and sightless windows. Ainsworth started with his topographical setting and then peopled it; there is consequently something of a paint and pasteboard atmosphere about his pages, his historical personages are sometimes puppets, and he occasionally disturbs his narrative by guide-book asides, and by anachronisms. Dickens took his characters, fictitious though they were, and let them move in their setting in such a way that it is the people that give purpose to the streets or houses or inns. In Mr. Chancellor's Introduction to his *London of Charles Dickens* he expresses this need for connecting persons with the buildings or places which we observe or hear about: 'even in the record of mere topography *per se*, to make it interesting, to make it rememberable, to make it living, it is necessary to connect it with the human interest.' It must be associated with 'some figure that has stirred the world, or even, what is better, that has stirred our souls.' To some readers, however, the illustrations, from prints and lithographs and other sources will be even more interesting for the insight they afford into the lived-in London of bygone days than for being 'the actual house,' street or river reach associated with a particular Dickens character. That the 'Scythe of Time is fast mowing them down' is a sufficient reason for most people to afford some attention to illustrations of out-of-the-way nooks and corners, and therefore the unpretentious little book called *Cottages in London* should find many who will listen with interest to the author's interweavings of fact and fancy and perhaps seek out the originals of the sketches. The title is perhaps a trifle ambiguous for so light a volume.

Numbers of people for whom the Book of the Queen's Dolls' House is out of reach will be glad to possess the 'abbreviation of the large and sumptuous work.' The extraordinary interest displayed by *Everybody* in this miniature mansion is a measure of the love of make-believe even in an unimaginative and matter-of-fact age. Great as may be the historic and artistic value of the Dolls' House its appeal

to the majority of people lies in the smallness of its beauties, from the cook's rolling pin to the motor cars, the grand staircase to the door knobs. For those who have seen the Dolls' House the book is much more than a souvenir ; to those who have not seen it is a revelation. In either case it is a reminder that this vast achievement must after all, in the words of Sir Lawrence Weaver, 'be regarded, not as an architectural whim or as an elaborate nursery jest, but as a serious synthesis of the building arts of our generation.' Not the least of its charms is the fact that the smallness of the house and its accessories implies a craftsmanship, a personal touch, often lacking in full size buildings, fabrics and furniture of to-day.

An increasingly large number of men and women are interested in the history of the development of architecture in our own land and welcome books of handy size, not over burdened with detail or technicalities. But there are many pitfalls for the unwary in one of the recent additions to the list of such books ; *Architecture in England* displays not a few misleading half-truths and a negligence amounting in places to ignorance which puts the cautious reader on his guard. The statement that 'dog-tooth' and 'ball-flower' enrichments are characteristic of Norman architecture, and the derivations offered of the term 'miserere' seats, and of the word *architecture* do not invite confidence. Moreover in the bibliographies 'obvious authorities' of at all recent date are conspicuous by their absence. The author seems undecided at the outset as to whether he is addressing 'the ordinary observer,' 'a student' or 'an architect,' and unsettled as to what part of his subject is under consideration. We believe he is an acknowledged authority on some other branches of art and craftsmanship, but that does not necessarily imply competence to write on architecture.

In its subtitle the account of *The Divinity School, Oxford*, errs on the side of modesty. Intended primarily to assist visitors in deciphering and appreciating the carved bosses and roof pendants, it will give pleasure to all interested in decorative carving, heraldry and symbolic devices. The reproduction of these excellent photographs in so handy a form is worthy of gratitude, how much more when they are joined to such a concise, accurate and yet lively commentary, compounded of the result of research and restrained imaginative conjecture. We are regaled with a feast of 'craftsmanship' seasoned with the humour, tragedy, satire and devotion of the mediæval workers. Special appendices are devoted to cataloguing the lettering, coats of arms, etc.

The author of *Parish Church Architecture* is no mere rhapsodist, celebrating the glories of a favourite golden age. He demonstrates how questions of materials and other influences affected design in particular localities as well as emphasising the 'intimate connection with the life of men' which makes architecture a living art. The orderly arrangement and convenient headings and lists make the book specially valuable for reference, but it is also a book to read through with eagerness and ease. It has that air of freedom from effort which is achieved only by patient labour.

There is a peculiar charm about that 'strange mixture of East and West,'

Recent Books of beauty and sordidness and dignity, which makes up Roumania. The book of *Wanderings* therefore cannot fail to attract, especially as Roumania's Queen has encouraged the undertaking by writing an Introduction. The photographic illustrations in Mr. Hoppé's particular style are extraordinarily varied in subject and treatment. There are portrait studies of types, vague impressions of streets or castles, subjects such as a Wayside Chapel revealing architectural features of interest while among the most attractive of the camera pictures of landscape is that bearing the title 'Towards the Endless Plains.' This has quite evidently caught something of the luring romance which one associates with Roumania. Here and there is a descriptive passage in the book which catches the same spirit as this illustration, and the field of observation is extensive. That certain trivialities are emphasised is perhaps inevitable in a record of personal impressions rather than mere facts and topographical data. The little 'decorations' in pen and ink add an original and vivid touch to an engaging volume.

The revised and re-illustrated edition of *The Story of Architecture* (first published in 1902), will confer pleasure and profit upon 'students and general readers' to whom it is addressed. Mr. Waterhouse covers the ground rapidly ; but he never scampers, though his tour extends 'throughout the ages,' from the Nile Valley and Crete to New York's Woolworth Building and Liverpool Cathedral. The author assumes that those who benefit by the speed and ease of modern travel have at least a dormant interest in what is and what has been. Such an assumption is one of the essential steps towards arousing that interest, and the book offers reliable aids to intelligent travel.

V. M. C.

THE SOCIETY OF ARCHITECTS

PROCEEDINGS

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, London, W.C.1., on Thursday, November 13, 1924, at 6 p.m. The President, Mr. A. J. Taylor, having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

NOMINATIONS

For Membership, 11. (See *Notices*, page twelve.)

ADMISSIONS AND ELECTIONS

ELECTED AS LICENTIATES. DUGGAN, ARTHUR CHARLES, 44, High Street, Highgate Village, N. ; EDWARDS, GEORGE, 61, Broadway, Coventry ; HARRIS, AUBREY CHARLES HENRY, 25, St. George's Terrace, Stoke, Devonport ; HORNIBROOK, FRANCIS NORCOTT, Tauranga, Bay of Plenty, New Zealand ; MULLETT, HAROLD LEGGETT, 12, Devonshire Road, Cambridge.

The following candidates whose nominations had previously been announced and published in the *Journal* were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS A FELLOW. CRUSH, JOHN ARNOLD, 36, High Brow, Harborne, Birmingham.

AS MEMBERS. AVERY, HAROLD GRAVES, 2, Lifton Place, Leeds ; CRAMPTON, JOSHUA, Bank Buildings, Lytham Street, Blackpool ; HODGEMAN, ALFRED JAMES, 80, Coleman Street, London, E.C.2 ; PETROVITCH, DOUCHAN S., 6, Nottingham Terrace, London, N.W.1 ; PRESTON, FRANK ANDERSON BAILLIE, 27, Ferguson Avenue, Milngavie.

REINSTATEMENT

WILSON, V. H. (*L.*, 1920), Lowestoft.

TRANSFERRED TO THE RETIRED LIST

SMITH, J. W. (*M.*, 1891), Cardiff.

RESIGNATIONS

Members. CLAYTON, J. (1911), Blackburn ; DAVIES, G. (1908), Shanghai ; DODD, H. H. (1919), Chatham.

DEATHS

WINDER, T. (*Ret. M.*, 1890, *Ret.* 1919), Kingsbridge ; ROBERTS, D. O. M. (*M.*, 1894), Portmadoc.

PRESIDENTIAL ADDRESS

The President, Mr. A. J. Taylor then delivered his inaugural address, and was accorded a hearty vote of thanks.

The proceedings then terminated.



MR. A. J. TAYLOR
Drawn by Randolph Schwabe

ADDRESS BY THE NEW PRESIDENT, MR. A. J. TAYLOR

AMALGAMATION AND AFTER

THE election of a new President by the Society appears to have given the impression to some people that notwithstanding the forthcoming amalgamation of the Society with the Institute the Society is, as it were, taking a new lease of life. That is not so. It only means that so long as the Society continues its separate existence its ordinary procedure must continue ; and therefore I find myself by the wishes of the members occupying the highest position in which it is in their power to place me. The fact that my tenure of the office may automatically cease before very long on the dissolution of the Society does not detract from my appreciation of the honour which the members have conferred upon me, nor from my desire and intention to do like Mr. Britling : ' to see it through.' It is customary for the incoming President to present an address to the members, and to give his views on matters affecting the profession in general, and the Society in particular ; but as I am rather in the position of the visitor who calls only to say goodbye it would seem that my brief remarks might with propriety take the form of an inaugural and a valedictory address in one.

Every year it becomes increasingly difficult for the incoming President to face his task otherwise than with great misgiving, and with a sense of the heavy responsibility he is assuming owing to the example which each Past President has left of good work accomplished for the profession and the Society. It has fallen to the lot of the immediate Past President, Mr. Partridge, to occupy the Chair for two years in succession, and during the last year to take the lead in the very delicate negotiations with the Institute which resulted in the amalgamation agreement, and those who have been personally associated with Mr. Partridge in the work will agree that he deserves the thanks of the Society for the tactful and firm manner in which he has handled the work entrusted to him by its members.

It is perhaps peculiarly fitting that both the present Presidents of the Institute and of the Society should be provincial architects, for it is in the provinces more particularly that the architect is called upon to contend, in a larger degree perhaps than in the metropolis, with those difficulties peculiar to the architect in the present unprotected state of the profession. The Society has always been and still is a society of provincial architects with headquarters in London, for by far the larger proportion of its membership is composed of architects practising outside London. It is because the Society has, from its inception, in season and out of season, championed the cause of Registration and other reforms that it has received so large a measure of support not only within its own membership but outside it, and I believe it was the fact that the Society gained the confidence of the whole of the profession in its handling of this matter. Amalgamation with the R.I.B.A. was not sought by

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the Society as such, but the Society very gladly availed itself of the renewed invitation of the R.I.B.A. to discuss the Registration question with them, and eventually agreed to amalgamation as a means to an end, viz., Registration. It is certain that the disappearance of the Society will be received by its members and by the profession generally with a good deal of regret, and that not for sentimental but for practical reasons, because there is no doubt that had the Society not taken the lead in many professional reforms, a good deal of the progress which has been made during the past few years would not have been accomplished.

It seems clear from a public reference by the President of the R.I.B.A. that it is now only a question of time before the actual machinery of amalgamation will commence to function, and that for all practical purposes the amalgamation has taken place. What we have to consider now is our future personal relations with the Institute to which we shall presently transfer ourselves and presumably whatever of our belongings are left after paying our liabilities. Although the Society as a separate entity will drop out of the race, it will, under the amalgamation scheme, hand on the torch to the Institute, which body, I am convinced from personal contact with its leading members, is genuinely desirous of carrying on the Society's educational work. It is also very much in earnest in proceeding with the Registration proposals, in connection with which a joint Registration Committee was formed immediately the agreement was settled.

I have referred to the possibility of the members of the Society on its dissolution taking with them their surplus property. The Council is now engaged on a scheme for the disposal of the Society's assets for the consideration of the general body of members, and I am merely expressing my personal view in anticipating that when the members are presently, upon the dissolution of the Society, called upon under clause 8 of the Society's Memorandum of Association, to give what property remains after the payment of liabilities to some institution having similar objects to those of the Society, they will have no wish to do otherwise than transfer it to the care of that body with which they are about to be amalgamated. Without in any way making a virtue of necessity it may perhaps be pointed out that such a course would merely be transferring our possessions from one pocket to another, because as members of the Institute we shall retain our interest in its property and in its administration. On this point there is no doubt that the Society's premises would form an extremely valuable addition to the Institute's possessions—valuable for meeting its extended activities and needs after amalgamation—and might well form the headquarters of the joint Registration Committee.

There are just two points in connection with the recent negotiations with the Institute which in my view deserve particular recognition as having contributed to the success of what was an extremely complicated and delicate task. One was the very friendly reception extended to the Society's representatives by the Institute and the great courtesy and willingness with which the Institute conceded point after point on matters of detail of some importance to the Society, and the other was

the generosity of those of the general body of corporate members on both sides to whom some of the details did not appeal, in disregarding their personal feelings and professional interests and cheerfully acquiescing in the decision of the majority. It is to these representatives of the profession in particular that the thanks of the whole body concerned are due for the part they played in bringing the negotiations to a successful issue.

I do not think it is necessary on this occasion, however desirable it might have been in normal times, to refer in detail to the activities of the Society during the past year or to its schemes for further progress which would have come into force had not the amalgamation been agreed. I have every reason to believe that the Annual Report will show that the past year's progress in every department of the Society's work and activity generally has been considerable, and that both the Institute and the profession will benefit by the arrangement which brings to the Institute the active support and co-operation of a body of architects which is prepared, after forty years of strenuous work, to merge its identity with that of the Institute with the one purpose of pursuing within that body the main object for which the Society was founded : the statutory education and registration of architects.

Something has been heard of the labours of the Society's negotiating committee in connection with the amalgamation scheme, but the bulk of the work in the preparation of the details of the Society's protective clauses, counter suggestions and the adjustment of innumerable small but essential points necessarily fell upon the Secretary, Mr. McArthur Butler, to whom I feel we are all greatly indebted for the way in which he has discharged the very responsible duties entrusted to him. During the past session the general body of members took an opportunity of showing in a practical manner their appreciation of the Secretary's services on his completing twenty-five years in that office, and they will like to be assured that after amalgamation his knowledge and skill will not be lost to the profession, but will continue to be applied more particularly in connection with the Registration proposals.

In ARCHITECTURE the Society has continued to produce a unique architectural publication, and one which in my opinion ought, in the interests of the public and the profession, to be carried on under the present editorship after the Society has ceased to exist. ARCHITECTURE has thoroughly justified the expectations of its promoters, not only in furthering the interests of the Society but in bringing the public into closer touch with the art of architecture and all that it stands for.

For myself, I feel somewhat fearful whether I can preside over the destinies of the Society in the way it should be done, particularly in view of my residence at some distance from headquarters, and it is only the knowledge that I shall have the personal support of every member of the Council and of the permanent officials that gives me sufficient courage to accept the position. Whether my tenure of office be short or more protracted than now appears likely, the members of the Society can at least rely upon my doing my utmost to maintain its honourable traditions and to further its interests and through it those of the profession.

ARCHITECTURAL NOTES AND INTELLIGENCE

THANKS to our readers and to the readers of those newspapers (they include all the principal London and many American and Colonial dailies) who gave publicity to the appeal made in our September issue, the bell of Blandford Forum is busily tolling again twice a day, and will, we hope, continue to perform this charming and age-hallowed office for many years to come. Some contributions were sent direct to this office, some to the offices of newspapers who had, in the flush of their generous enthusiasm, omitted to give the address of *ARCHITECTURE*, but most of them went direct to the Blandford Town Council. A week or two ago, on the initiative of Councillor H. S. Woodhouse, the Town Council moved a resolution rescinding its former decision to stop the ringing. It was carried unanimously, of course.



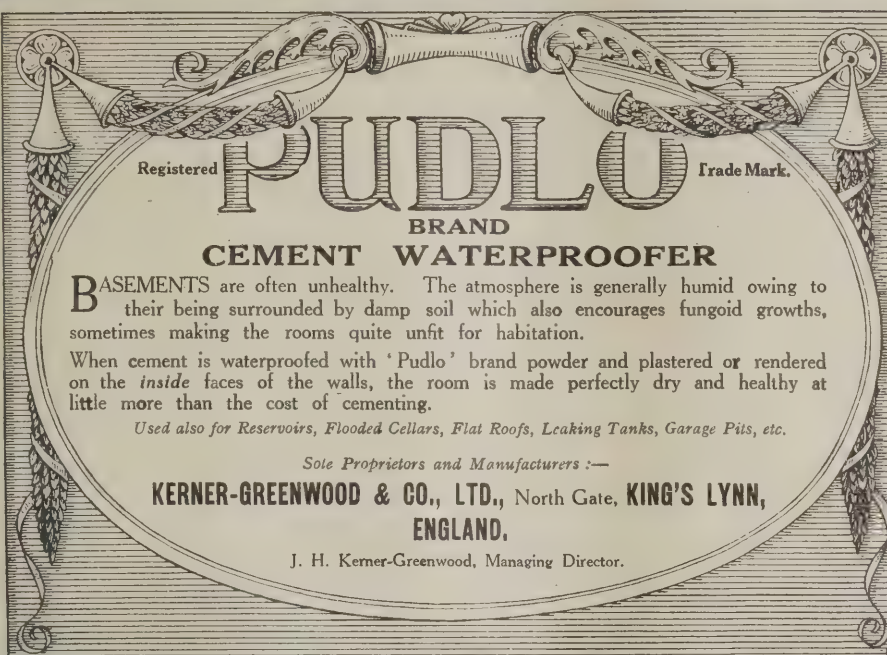
ON November 4 The Empire Memorial Hostel, built for the British and Foreign Sailors Society, at Limehouse, was opened by H.R.H. Princess Marie Louise. The architect is Mr. T. B. Daniel, F.R.I.B.A. An appeal is being made by the Society for £265,000 to clear the building of all debt and to endow it for the future.



SIR THOMAS GRAHAM JACKSON died on November 7, eighty-nine years old. He was elected to Associateship of the Royal Academy in 1892, and became a full Academician in 1896. Numberless restorations and scholarly additions to old buildings were made by him at half-a-dozen Oxford Colleges, most of our older public schools. Nine or ten books and monographs stand to his credit; the *Byzantine and Romanesque Architecture* (1913) and *The Renaissance of Roman Architecture* are the most important.



THE Organisers of the Architectural Association Pantomime have it on good authority that if the income derived from their performances reaches a given proportion to the expenditure incurred, no entertainment tax will be payable. A special appeal is being made to all architects to see that the Benevolent Society profits by the amount of this tax. The Pantomime for the present year is entitled *Guffaws: or the Double Elephant and Castle*, and will be performed at 8 p.m., on December 17, 18, 19 and 20, and at 2.30 p.m., on December 18 and 19. The R.I.B.A. are lending their gallery for the performance. Tickets are 3/-, 5/9 and 8/6, and may be obtained from the *ARCHITECTURE* office, 28, Bedford Square, W.C. 1.



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NOTICES

A MEMBER (in any class) shall be deemed to have knowledge of any by-law, regulation, rule, announcement, or other notice issued by the SOCIETY or by the Council and published in the *Journal*, as if the same had been served separately and personally or by post upon such members, but in all matters affecting the alteration of the SOCIETY's Articles of Association, notice shall be sent to all members as provided by Articles 68 and 69 of the SOCIETY's Articles of Association. [*By-Law 51*].

MEETINGS, DECEMBER 1924

Wednesday, December 10. THE SOCIETY OF ARCHITECTS R.A. Chapter Meeting at the Holborn Restaurant, at 5 p.m. Particulars may be obtained from the Secretary at 28, Bedford Square, London, W.C.1.

Thursday, December 11. Committees and Council Meetings. Ordinary Meeting, at 5.30 p.m., for the election of new members and other business.

NOMINATIONS FOR MEMBERSHIP

The following nominations are announced under By-law 19. Any objections must be made in writing and must reach the SOCIETY not later than the first post on December 10, 1924, specifying the grounds on which such objection is based, otherwise the names will be submitted for election under By-law 20, at the Ordinary Meeting on December 11, at 6 p.m.

As Members :

*BRETON, ARTHUR DE BEAUCAMP, 1, Yaralla Villas, First Tower, Jersey; proposed by C. W. B. Bolton and under By-Law 15. *BUCHAN, WALTER JAMES, 16, Cook Street, Cork; proposed by D. Levie and J. B. Levie. *BUCKLE, GILBERT JAMES, 41, Speedwell Street, Oxford; proposed by H. W. Smith and T. H. W. Dance. BUSH, ROBERT PROCTOR, Victoriaborg, Accra, Gold Coast Colony; proposed by W. F. Hedges and under By-Law 15. *ECCLESTONE, ARTHUR WILLIAM, 34, Victoria Road, Great Yarmouth; proposed by S. Rivett and under By-Law 15. *NEWELL, GEORGE, 'Newbrigg,' Haddingley Hill, Wakefield; proposed by W. H. Watson and F. Simpson. PEIRCE, RICHARD GEORGE, 'Terrynges,' St. Thomas Road, West Worthing; proposed by A. W. Nye and S. Stephens. *ROWE, HAROLD BERTRAM, 'Ruskin,' Brynhyfryd Avenue, Newport; proposed by D. Ivor Lewis and W. Rosser. *SAMUELS, HAROLD, 120, Devonshire Road, Chorley, Lancs.; proposed by A. J. T. Ellison and F. Howorth. *SMITH, BERTRAM JAMES, 13, Bowlalley Lane, Hull; proposed by P. Gaskell and under By-Law 15. *VERNALL, RICHARD JOHN, 16, The Triangle, Bournemouth; proposed by C. W. Miller and V. S. Barnes.

*Qualified by special examination as below.

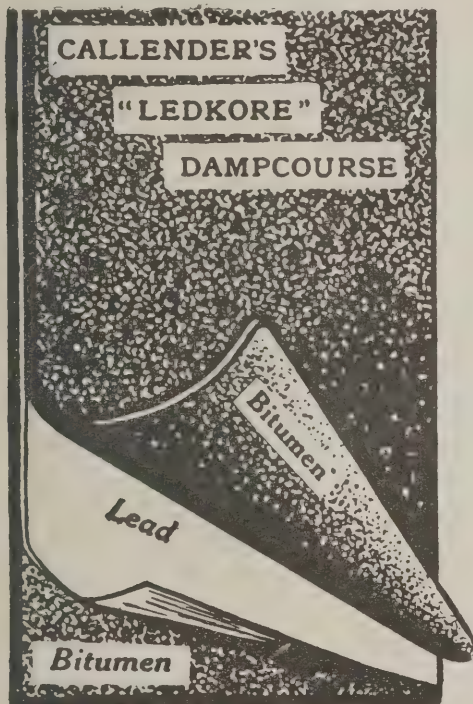
[Continued on page fourteen.]

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NOTICES. *Continued from page twelve.*

SPECIAL MEMBERSHIP EXAMINATION, SEPTEMBER 1924

Ten candidates who had failed in not more than two subjects in the last or penultimate Membership Examinations were admitted to a special Membership Examination in September. The following satisfied the examiners : A. DE BEAUCAMP BRETON (414), 1, Yarella Villas, First Tower, Jersey ; W. J. BUCHAN (415), 16, Cook Street, Cork ; G. J. BUCKLE (416), 41, Speedwell Road, Oxford ; A. W. ECCLESTONE (417), 34, Victoria Road, Great Yarmouth ; G. NEWELL (419), Newbrigg, Haddingley Hill, Wakefield ; H. J. PHILLIPS (420), Ipsley, Woodthorpe Road, Brandwood End, Birmingham ; H. R. ROWE (422), Ruskin, Brynhyfryd Avenue, Newport, Mon. ; H. SAMUELS (423), 120, Devonshire Road, Chorley, Lancs. ; B. J. A. SMITH (424), 13, Bowlalley Lane, Hull ; R. J. VERNALL (425), 16, The Triangle, Bournemouth West, Hants.

VICTORY SCHOLARSHIP COMPETITION

The President, Mr. A. J. Taylor, presided at a Meeting of the SOCIETY, at 28, Bedford Square, on November 13, at 8 p.m., and presented a cheque for £100 and the SOCIETY's Gold Medal to the winner of the Competition, C. F. Short, a student of University College, London. A cheque for £5 was also presented to the seven other candidates who had competed in the final round and complied with the regulations to the satisfaction of the jury.

Mr. H. V. Lanchester, F.R.I.B.A., one of the external assessors, subsequently gave a detailed criticism of the designs, which will be reported in the January issue of ARCHITECTURE. A vote of thanks to Mr. Lanchester was carried with acclamation.

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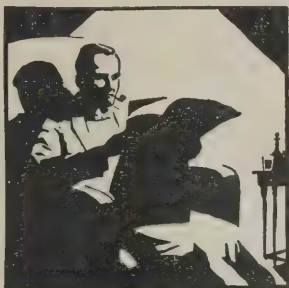
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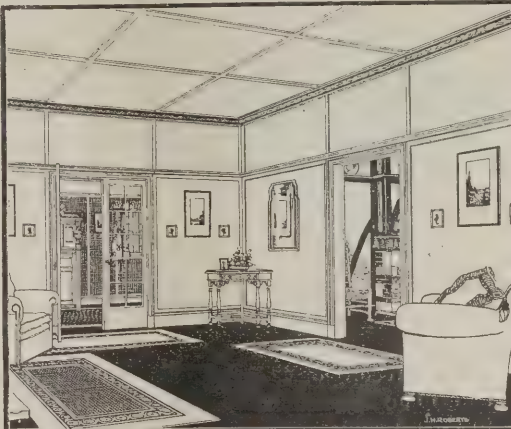
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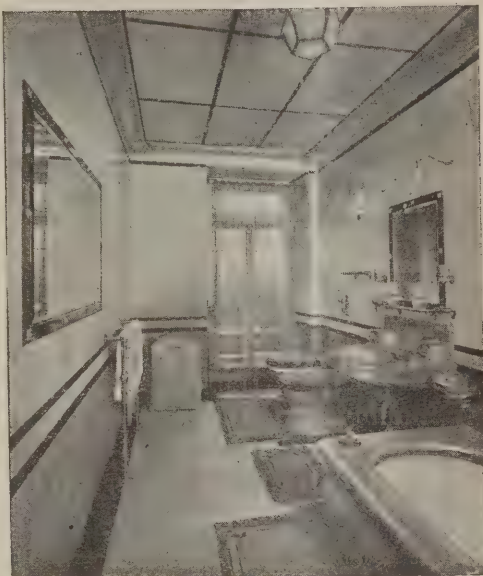


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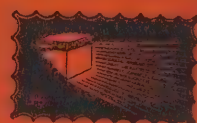
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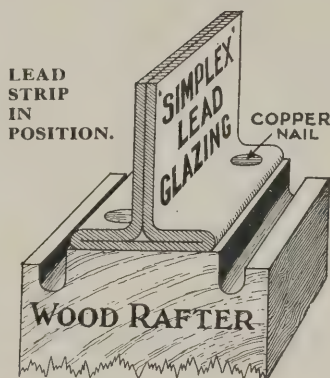
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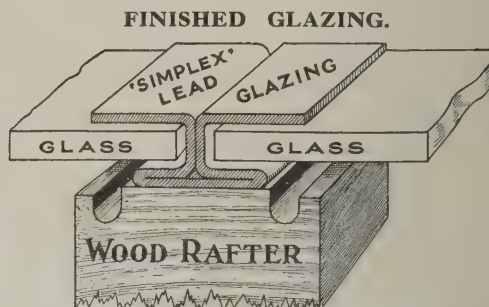


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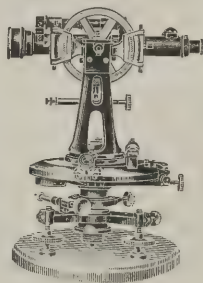


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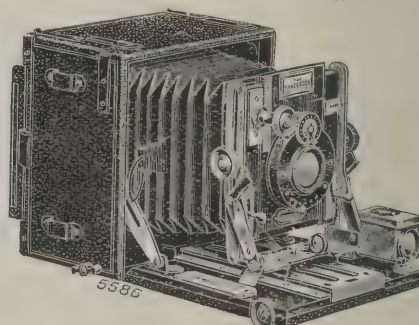
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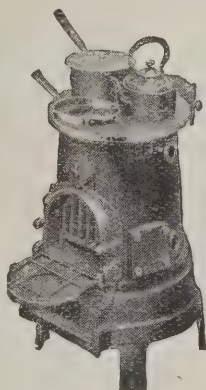
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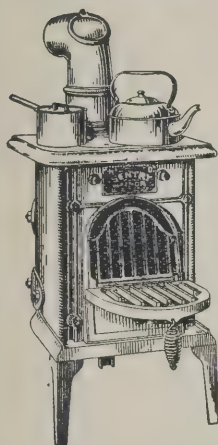
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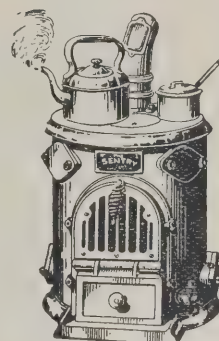
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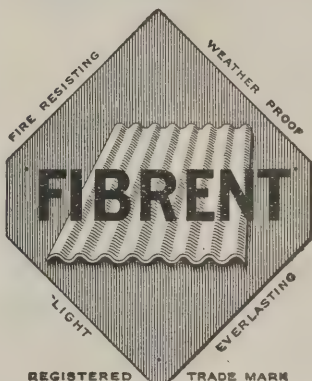


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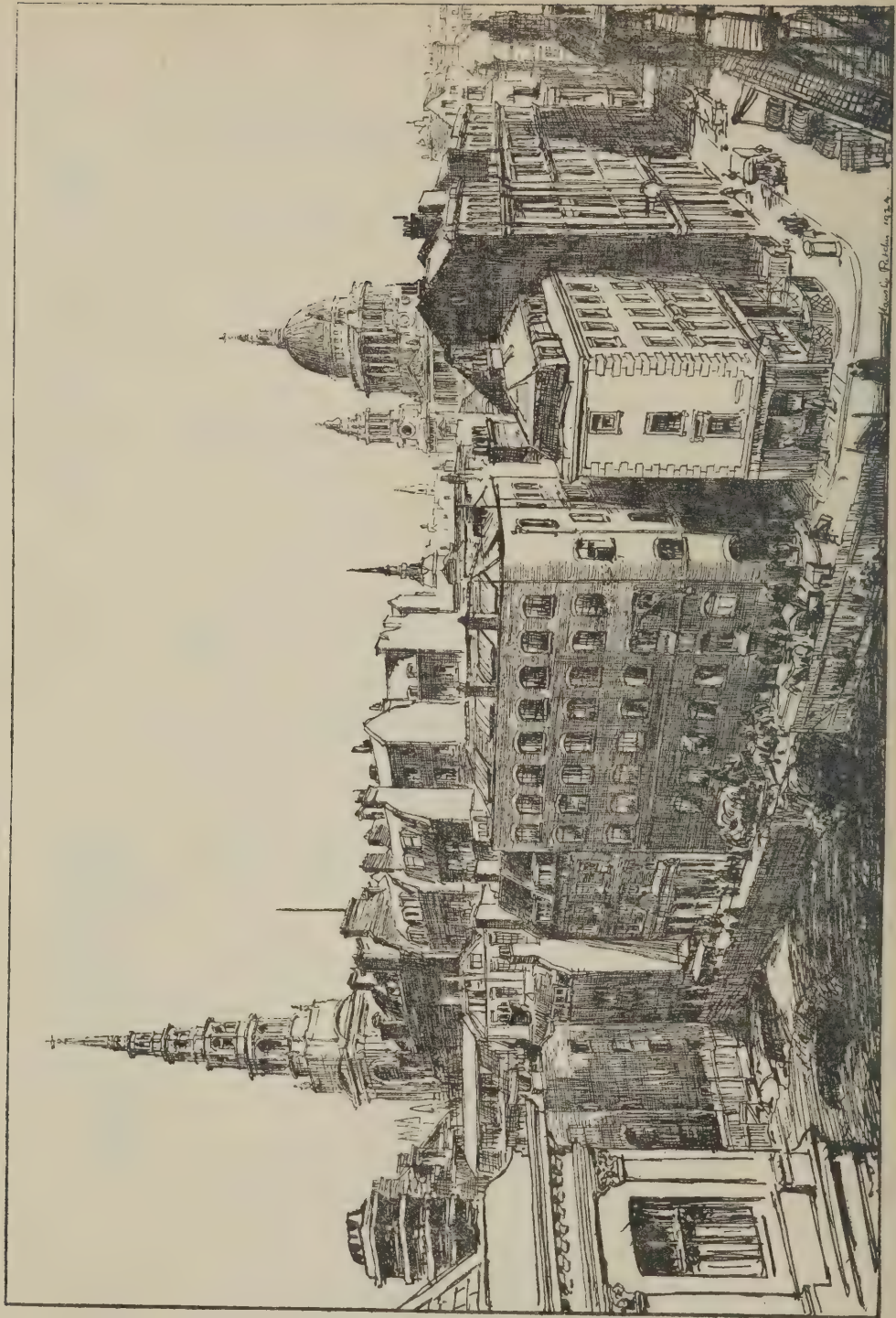
THE SPIRIT OF BUILDING

THE ORIGIN OF TOWN PLANNING

XXVII For God, the universal Architect,
'T had been as easy to erect
A Louvre, or Escorial, or a Tower,
That might with Heaven communication hold
As Babel vainly thought to do of old :
He wanted not of skill or power,
In the world's fabric those were shewn,
And the materials were all his own.
But well he knew what place would best agree
With Innocence, and with Felicity :
And we elsewhere still seek for them in vain,
If any part of either yet remain ;
If any part of either we expect,
This may our judgement in the search direct :
God the first garden made, and the first city, Cain.

ABRAHAM COWLEY

1618-1667



FROM A HOUSETOP IN TUDOR STREET
Drawn for ARCHITECTURE by Hanslip Fletcher

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. iii. No. 27

JANUARY 1925

EDITORIAL COMMENT

THE Union of Benefices and Disposal of Churches (Metropolis) Measure, 1924, was passed by the Church Assembly on November 18. It seems fairly easy to get a general idea of the procedure laid down by this Measure for the demolition of those churches whose sites command an irresistible price. The Bishop of London tells the Metropolitan Benefices Board which church he would like to pull down. The Board is privileged to receive the opinion of the Fine Arts Commission, whose advice, says the Lord Hugh Cecil, 'it would naturally treat with great respect.' It is not thought likely that, however greatly it may be respected, the Fine Arts Commission's advice will be followed by the Board, for the next step appears to be the appointment by the Bishop of a Commission of five to report on the proposals. The Commission's report is then sent to the Ecclesiastical Commissioners who prepare and publish a complete scheme. A number of bodies, which are named individually, may now object. Do these objections go to the Ecclesiastical Commissioners? No, they go back, together with the scheme as published, before the Benefices Board. The scheme is finally ratified by the Privy Council. Of whom is the Benefices Board composed? Sir Reginald Blomfield says the relation of lay to clerical is twelve to twenty-three. Lord Hugh Cecil says that for all practical purposes it is fifteen to twenty—a difference which is virtually far greater than it looks, since to quash a motion the first hypothetical Board would require exactly twice as many clerical dissentients as the second. Which estimate is correct? Lord Hugh justifies his by promising that the three representatives appointed by the Ruridecanal Conferences and churchwardens of the city will be biased on the side of preservation. Moreover, he protests that Sir Reginald, whose skill as a critic he praises, is wrong in describing

Editorial Comment the members appointed by the Diocesan Conferences, the Ecclesiastical Commissioners and the Church Assembly as 'clerical representatives.' But if they are not clerical representatives, what in the world are they? Lord Hugh claims that laymen will be concerned in their appointment. It is a curious argument to advance in connection with a Church whose highest authority rests in the hands of the judiciary.



WHEN it comes to the constitution of the Bishop's Commission the conflict of opinion grows still more pronounced. Out of its five members, says Sir Reginald, one only is to be a layman. Lord Hugh says three. They cannot both be right, and if we split the difference the lay element will still be in a minority. The thing to be noted is that there are two bodies, a large one which hears appeals, and a small one which takes decisions. Between these two responsibility is divided, and if an appellant complains to the Board that his arguments have not received proper consideration the Board has only to blame the Commission, while if the Commission is deemed to have acted in an arbitrary manner it may point to the Board with as easy a conscience. It would be pleasant to believe that the Board is really going to listen to the opinion of the various artistic and historical bodies who are to be sent copies of the scheme. Pleasant, yes, but somewhat difficult, since these bodies have already met together at the Royal Academy more than once to enunciate judgments with which every member of the Benefices Board must surely be familiar. They have said quite clearly what they think already, and it is easy to predict what they are likely to say when consulted on any future occasion. To many of the threatened churches they attach considerable importance, while some they deem a priceless heritage which should be defended at all costs against any injury whatsoever. A picture of a smaller Dutch master was recently purchased for the National Gallery for six thousand three hundred guineas. The canvas and colours and varnish of which it is composed may be worth five pounds, and the gilt frame perhaps twice as much. The difference between six thousand guineas and fifteen pounds is the difference between the artistic value of St. Mary Woolnoth and the value of its site and materials. Some such estimate as this is implicit in all that the Royal Academy and kindred bodies have said, and it is one which they will not easily be persuaded to reduce.

SIR REGINALD BLOMFIELD and his friends have stated quite clearly what is the least they want, and Sir Reginald has earned the gratitude of the public for his championship of an eminently reasonable claim. We have a Fine Arts Commission, and the Government which appointed that Commission is once more in power. We also have an Ancient Monuments Board, whose admirable task it is to schedule monuments of such æsthetic or historical value that their survival is deemed essential to the country. A monument once it is scheduled comes under the protection of H.M. Office of Works, and may not be interfered with. A month or two ago we were led to attempt a definition of a dead building, and those who remember it will not be surprised to learn that it is the dead buildings only that the Office of Works is at present empowered to defend. Prehistoric pillars, castle ruins, tumuli, unused pack-horse bridges, such are the objects of its ministrations. Is there any reason why a living edifice should not be brought within their scope? Are we going to spend public money on our cromlechs alone, and let St. Mary Woolnoth be destroyed for no other reason than that it covers a site worth some thousands of pounds? If it be agreed that a building even though used or inhabited may be of great intrinsic value, may even have a value far in excess of the market price of the ground upon which it stands, then it is high time that some machinery were devised for the protection of such buildings also. The conference held at the Royal Academy this year asked that either the Fine Arts Commission or the Ancient Monuments Board of the Office of Works should be empowered to stop the destruction of a City church just as the Board is empowered by the Ancient Monuments Consolidation Act of 1913 to stop the destruction of a prehistoric menhir. It was a modest and reasonable request, but everyone knows that it was rejected. It has been decided that the citizens of this country are not to be consulted when it is desired to pull down a church. On the other hand, when a church falls into disrepair it is to them that the task of strengthening it is usually left. The position may be summarised somewhat as follows. A church may come down in two ways: with or against our will. If it is pulled down of set purpose there is profit: if it falls down, or threatens to fall down, by accident, there is loss. The profit made from the intentional demolition of a church goes to the Bishop of London. The cost of restoring a fabric injured by accident is borne by the public. The public does not mind being asked to secure the dome of St. Paul's or stay the disintegration

*Editorial
Comment*

*Editorial
Comment*

of the Abbey façades, nor would it be proper to demur against what is after all a national duty. But the assumption of responsibilities usually carries with it corresponding rights and privileges. This elementary law is recognised in many departments of life, but it is not yet recognised in this country in its application to ancient buildings. In this respect we have much to learn as yet. The charming mediæval houses that surround the Grand' Place at Brussels are maintained in good repair by the city corporation. Nothing could be more just. They are a national pride, just like St. Mary Woolnoth. But the owners, on their side, have solemnly undertaken not to do them any injury. Had they not done so the position would of course be ridiculous, intolerable. The corporation might spend a large sum of money restoring a building one day, and the owner might pull it down the next day and sell the site. The arrangement at Brussels is an amicable arrangement without special legal sanctions. Such an arrangement might be quite easily made in this country too; indeed, the suggestion that the Fine Arts Commission should have a power of veto would, if it had been adopted, have brought about something almost as satisfactory for our City churches. Now that it has been rejected only one remedy seems possible. The Act of 1913 must be expanded and the Office of Works must be given statutory power to watch not over ruins only, but over churches and other living structures as well.



IT is, of course, possible to answer that whereas the demolition of a City church may be a public loss, the building of a new church elsewhere is a public gain of equal magnitude. The retort is a plausible one, but Lord Hugh Cecil has fortunately disposed of it beforehand. His note affixed to the 1919 Report of the City Churches Commission should be read again in its entirety by anyone interested in the fate of these edifices. After saying that a number of City churches ought to be used 'for purposes unconnected with ordinary parochial ecclesiastical work' he goes on:—

I must add that I think the removal of a Church and the desecration of its site in itself a great evil: and that there seem to me much less weighty grounds for assisting the growing suburbs of London out of the ancient resources of the Church than formerly, now, when the working class are happily so much better off than they used to be. I should suppose that it must be possible to raise locally sufficient funds among a population of thriving artisans to erect a temporary

Church. Such a temporary Church ought doubtless eventually to give place to a more permanent and more beautiful structure. But delay in building such a permanent Church is not entirely mischievous. In some respects temporary buildings attract congregations better than more formal and beautiful edifices : and special value comes to be attached to a Church which is long looked forward to, slowly provided for, and at last felt to be the achievement of much self-sacrifice and religious devotion. I do not say that these considerations are more than a subtraction from the arguments which may be urged in favour of large assistance to Church building drawn from whatever resources the Church can provide. But they certainly appear to me to diminish the urgency of the case that is made for pulling down City Churches, and to strengthen the general argument on religious and artistic grounds against such demolition.

*Editorial
Comment*

We have no doubt that to other people they will appear to do as much.



SIR EDWIN L. LUTYENS, R.A., has been awarded the gold medal of the American Institute of Architects. The medal is not, like our own Royal Gold Medal, an annual affair. The past recipients are Sir Aston Webb (1906), Charles Follen KcKim (1909), George B. Post (1911), Jean Louis Pascal (1913), Victor Laloux (1921), and Henry Bacon (1922). Sir Aston Webb, honoured in the year when the English medal went to Sir Lawrence Alma-Tadema, is the only other English holder. The register of English medallists (which has included Sir Edwin's name since 1921) is a long one, though only thirteen of its recipients are living to-day. The American list is not only briefer but represents, it will be seen, a selection of very great rigour indeed, and England has reason to be proud of the distinction that has been conferred upon her.



THE news of the sudden death of Mr. Paul Waterhouse reaches us while this issue is in the press. Every member of the Society and every reader of this journal will be acutely aware of the loss that has been inflicted upon the cause of fine architecture, of which Mr. Waterhouse was an indefatigable champion. He was also a man of infinite charm and vivacity, and his striking personality will not soon be forgotten by those who had the privilege of knowing him.

THE MILLION-DOLLAR MAUSOLEUM

By ROBERT LYND

NO architect or writer can be indifferent to the tomb. For both of them it has not only the melancholy interest which it has for all human beings but a professional interest as well. There is a vast sepulchral literature that ranges from the epitaphs in *The Greek Anthology* to Sir Thomas Browne's *Urn-Burial*. In architecture the tomb occupies a still more conspicuous place. How many of the great buildings and monuments of the world might never have been built but for the desire of eminent men for noble tombs! The tomb of King Mausolus at Halicarnassus was counted among the seven wonders of the world. The Taj Mahal has been described as 'a dream among tombs and a miracle in marble.' St. Peter's itself grew out of Pope Julius II.'s dream of a tomb worthy of Pope Julius II. Michelangelo conspired with the Medici to give the family a splendid mausoleum in the Church of San Lorenzo that all the world still visits.

This being so, I need not apologise to architects and writers for calling their attention to a full-page advertisement of the Fairview Mausoleum—'the million-dollar mausoleum,' as it is invitingly described—which has recently appeared in a New Jersey paper. The advertisement, it can hardly be denied, is a remarkable piece of literature about a remarkable piece of architecture. It begins, after the manner of the most persuasive kind of prose, with a statement of simple facts. It tells us how the 'largest and most magnificent' mausoleum in the world is 'located in New Jersey's most beautiful cemetery,' how to get there by motor-bus, and how 'over 2,000 leading families of the Metropolitan District have already chosen this everlasting building as their final resting-place.' 'If you would give your loved ones the same precious privilege,' it adds, 'you must act at once before it is too late.' That the desire to rest even as a corpse in an everlasting building among the leading families in the Metropolitan District of New Jersey is widespread is shown by the fact that 'owing to the great demand for private rooms, sections, and crypts in the million-dollar mausoleum,' another floor has had to be added to the plan of the building, and those

desiring to engage private rooms are warned that they must 'cut out coupon to-day and mail to us,' if they want to make sure of getting one. That anyone should have to be turned away would obviously make the directors sad, because they are trying to do for tombs what Messrs. Lyons have done for teashops, and to bring them within the reach of all. The ideal at which they aim is set forth in the sentence: 'Heretofore only the wealthy could entomb their dead in a mausoleum or tomb, but now the mutual plan makes it possible for the people of moderate means to have the same precious privilege.'

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Mausoleum*

Then follow a number of

GOOD REASONS WHY THE MAUSOLEUM WILL APPEAL TO YOU.

Mausoleum entombment is shown to be both cheap and charming, both sanitary and sentimental. We are told, indeed, in a pretty passage that it 'is as sanitary as cremation and as sentimental as a churchyard.' It is, we are forced to realise, the best of all possible modes of entombment. Look at the difference, for example, between mausoleum entombment and cremation. On this point the advertisement tells us:

The body of your loved one is not consumed by fire heat, but is sealed up in a snow-white compartment, same as is done in the finest tombs or private vaults, at no greater cost than ordinary ground burial.

Death in such circumstances will be like a prolonged picnic. The million-dollar mausoleum, we are assured,

provides a place where families and friends may lie side by side in a snow-white compartment, high and dry above the ground, where neither water, damp, nor mould can enter.

The only figure missing from this picture of an earthly paradise is that of a bootlegger to keep the leading families of the Metropolitan District provided with whisky. The bootlegger, however, will undoubtedly be there, for the advertisement definitely promises:

The mausoleum eliminates the horrors of the grave, making the ultimate end one of consolation and beauty.

I know no other mode of sepulture for which this astonishing claim could be made without an appearance of exaggeration. My only fear is that the million-dollar mausoleum may make death so much more attractive than life to many people in New Jersey, that, as a result of the natural desire to make sure of getting a place in it, there may be an epidemic of suicide. In order to

*The Million-
Dollar
Mausoleum*

discourage this, the directors would do well to hang out a notice in large letters: 'Early doors 10 dollars extra.' After all, in the interests of the race the men and women of New Jersey should be made to feel that it is worth going on living if only for the sake of economy.

Unfortunately, the more you read about the million-dollar mausoleum, the more alluring its advertised charms become. For instance:

The mausoleum will be beautiful and rich in architecture; constructed of granite, marble and bronze, making it as secure and time-resisting as the pyramids of Egypt.

Can you resist the appeal? In vain do you hope for security while you are alive, but you will get it in the million-dollar museum when you are dead. Nothing, indeed, will be allowed to disturb your peace and contentment:

The mausoleum is non-sectarian, and is open to all creeds and religions. For those preferring cremation we will have a few very fine niches for urns.

There will be indulgence, you see, for your slightest whim. Why does nobody treat us in this princely fashion while we are still breathing?

After having reached this point in the advertisement and having become convinced of the pleasures of mausoleum entombment, most people will be conscious of a sense of disappointment when they suddenly find death spoken of with a certain awe again. Even the shadow of death is used, however, only to throw the dazzling and radiant beauty of the mausoleum into greater relief. The advertisement says:

You must admit that death is the final victor over all, and you would not bury your family in the ground unprotected by casket or box, but even though you do use a casket or box it means not much more than leaving them entirely unprotected.

When you place the loved form in the mausoleum, you know that it will be in the dry.

Hurry up then, ladies and gentlemen, and order your tombs. You may be feeling nervous lest, having completed the purchase, you may die before the mausoleum is finished and your tomb ready. But even in this event, you need have no fear:

In the event of death before the completion of the mausoleum, the remains will be placed in the Fairview Cemetery Vault, free of charge, until the mausoleum is completed.

Could anything be more reasonable? So buy your tombs, ladies and

gentlemen, and you will one day lie with the best families of the Metropolitan District in the dry. Just think of the appalling alternative. As the advertisement says in black-letter type :

*The Million-
Dollar
Mausoleum*

You have the choice of just two things. The one typifying death in darkness ; death in the depths ; looking down, always down, into the wet grave. The other typifying death in light ; death in sunshine and brightness ; death in the hope of the resurrection.

To which is added in capitals the noble peroration :

THE COST WILL SURPRISE YOU, BEING LOWER THAN FIRST-CLASS BURIAL OR CREMATION, AND THIS IS THE LAST AND ONLY EXPENSE.

I have only one fault to find with the million-dollar mausoleum. It should have an inspiring motto over the porch for all to see, like the Bush Building. For this purpose I would suggest a quotation from that admirable song which the Canadian soldiers made famous during the war. I mean the lines running :

*O death, where is thy sting-a-ling-a-ling ?
Where, grave, thy victoree ?*

Could anything express more clearly the lofty aims and cheerful spirit of the million-dollar mausoleum ? And I would also suggest that an orchestra of guitar-players should be provided, free of charge, to play *The Bells of Hell* go *ting-a-ling-a-ling*, as each happy corpse is laid to rest in its snow-white compartment among the 2,000 leading families.

But why should British architecture lag behind, as it does, in the building of sepulchral monuments ? Surely, there must be some British architect of sufficient genius to design a stately Cinematomb or Deathdrome or Palais de Danse Macabre. It casts a slur on British architecture that all the Taj Mahals and Million-dollar Mausoleums should be the fruit of the imaginative genius of foreigners.

WHERE ARCHITECTURE IS ALIVE ; III

By ARTHUR J. PENTY

ONE of the things that is apt to puzzle the English architect when he visits America is to see how well architecture and industrialism appear to get on together. For in England industrialism has always exhibited a spirit inimical to the very existence of the arts, while it has been accompanied by the apotheosis of mediocrity and stupidity, and has therefore presented itself to him as an enemy to be cajoled if not to be fought. But in America this is not the case and so he finds it difficult at first to understand why it should have worked out so differently.

Whether such will or will not be the case in the long run remains to be seen. But there is no doubt that up to the present these strange bedfellows lie happily together, and I am disposed to connect it with the different attitude towards business that obtains in America. The Englishman is apt to consider business a regrettable necessity. As he says, he is not in business for his health but to make money, and when he has made what he considers enough he proposes to get out of it, for his ideal is that of a gentleman of leisure. The consequence of this attitude is that the Englishman frankly accepts business as a thing essentially sordid in which idealism has no place. He acquiesces because he persuades himself his acquiescence is temporary. The American on the contrary has no sympathy with this ideal of leisure. He has no idea of retiring, but hopes to remain in harness to the end, for to him business is function and connected with the idea of service, and he finds it difficult to imagine life apart from it. Of course he expects to make money. But money, he takes it, is the reward of enterprise and therefore the symbol of success. The consequence of this attitude is that business in America is much more romantic and imaginative. It is not so sordid as in England. The American when he pursues dollars does not pursue them in the mean grad-grind spirit so common in England, but in a large magnanimous way as part of a great game, and when he is a crook one can't help feeling that he is one much more for the love of the game he is playing than for the money he gets by his frauds ; for the American is always whole-hearted. In consequence the American is not as a rule conscious of any antagonism between ideals and

business such as oppresses the Englishman. And this attitude reflects itself in his attitude towards the arts. For the American manufacturer is not predisposed to look with suspicion upon good design. He is not, like the English manufacturer, predisposed to assume that what is good art must be bad business. On the contrary, he assumes that if it is good design it must be good business, and he believes this so firmly that in his hands it soon *becomes* good business. All he asks is that design shall accommodate itself to modern methods of production, and if it does that he is prepared to back it. It is in the same spirit that he approaches architecture. He does not look at it askance as an architect's fad, as does the average English business man, for he sees clearly that good architecture may have commercial value as advertisement, and as a creator of land values, by increasing the attractiveness of a city. For such reasons he is interested in getting the best, and will spend money upon it as freely and ungrudgingly as upon any other form of commercial enterprise. When we realise these differences, we understand why architecture is so successful in America. It is successful because American business men have realised it has commercial possibilities.

*Where
Architecture
is Alive*

Such undoubtedly is the case. Yet it must not on this account be assumed that the American business man is a paragon of wisdom. On the contrary, he appears to suffer in other respects from most of the shortcomings from which business men suffer in this country. For there is just as much confusion and mismanagement in business in America as in England. At any rate this is the impression that reading Mr. Henry Ford's autobiography leaves upon one's mind. But whatever may be the defects of the American business man, he does not suffer from the peculiar English prejudice that what is good art must necessarily be bad business, and it is this that makes the difference so far as architecture is concerned.

Meanwhile it is instructive to note how the architectural profession in America has reciprocated the interest that was displayed by the public. When the steel-framed building came along it was an open question whether all such kinds of buildings would not pass into the hands of engineers. But the architects rose to the occasion and reorganised their offices to meet the new demand, the effect of which was incidentally to give the designer a status that enabled him to give all his attention to matters of design. To this fact the tremendous advance of American architecture is in no small measure to be attributed. Let me explain.

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is Alive*

The architect as he existed during the Renaissance was a specialist in design. He was employed solely in that capacity because it was believed he had superior gifts ; and then he was only employed on very expensive work ; for the mass of building was designed as well as executed by builders. The architect was not worried to death with business details, because he enjoyed the co-operation of the building trades which in those days were in possession of a traditional knowledge and skill that enabled them to put a design into execution without having to refer to the architect for every detail. Down to the present day there are two or three architects in England who are employed for such purely æsthetic reasons, and who in consequence are able to devote the whole of their time to design because their clients are willing for them to delegate business details to others. But with the vast majority of the profession it is different. They have a different tradition behind them. For the profession in its present proportions did not owe its existence to a demand for architecture, but to a demand for commercial building. With the coming of the contract system, somebody was required to enforce the contract, and a new type of architect came into existence who made no pretensions to æsthetic skill, but was qualified to make plans of buildings of a kind necessary to enforce the contract. Later there came a great increase in the technical requirements of buildings, and with the growth of building regulations other duties were thrust upon the architect, with the result that to-day the architect has so many business and practical details to attend to of one kind and another, that even when he understands design he is not in a position to give it his individual attention, and he tends to become a jack-of-all-trades and master of none. And on this unsatisfactory basis the profession appears to be content to muddle along. Very few architects attempt to maintain any standard once they are successful. And as the public as a rule do not give big commissions to architects who are not already successful, it works out in practice that big buildings are generally badly done. For if under such circumstances any good work is done, it is because the architect has a ghost who can do the work. But as it is not customary in England to give to such men a recognised status, they are apt to be mere birds of passage who will take the first opportunity that presents itself of doing something else.

No doubt the same kind of thing exists in America. But it is not in offices of this kind that the buildings we admire are being done ; for one of the

secrets of their success is that American architects have faced the modern situation in a way that English architects have not. They have faced the fact that the architect at the present day is in an impossible position. He is expected to perform too many functions. As things stand at present an architect is expected to be a designer, a planner, a constructor, a surveyor, a valuer, a bit of a lawyer, a business man, and a host of other things at the same time. Of course nobody is proficient in all these things. But he is expected to be ; and at one time or another he will be required to perform any of these functions. Most men spend the greater part of their time in doing work for which they have no special qualifications, while as often as not they are unable to get near the work which they are qualified to do. The result is that the profession suffers from a frightful confusion of function, as the great mass of the buildings for which the profession are responsible bear witness.

*Where
Architecture
is Alive*

It is apparent that there can be no great improvement in architecture anywhere where this confusion of function exists. And realizing this American architects organised their offices on a basis which allows every member to be a specialist in his own department. And what is equally important, they frankly recognise that the key to the whole problem of organisation is to be found in the position which the designer occupies. If the designer is the principal, and has so many other duties that he cannot attend properly to matters of design, or if he is a slave without status and independence, then it follows that the design will not be well done, and confusion or incompetence at the centre will radiate outwards introducing demoralisation from top to bottom. Accordingly we find that in these offices the importance of the designer is recognised. He is given a large measure of liberty and is paid a good salary. For in America designers are not a drag on the market as they are amongst us, but are able to command the highest salaries in the profession. The offices are large and it is customary to take the principal designers into partnership. An architect with whom I discussed this question had thirty assistants and five of them were partners in the firm. Their names appeared on his notepaper. An office with thirty assistants would be a very large one in England. I do not know whether one exists. But in America it is not large. Architects with fifty assistants are quite common and I heard of one with a hundred and twenty-five. There may be even larger ones ; I do not know.

*Where
Architecture
is Alive*

It is all so different to what obtains here. In England one associates good design with architects working on a small scale—on a scale sufficiently small for every building to bear the personal note of the chief—and bad design with big offices. But the example of America should prove to us conclusively that this is not necessarily so, and that the very best work can be produced in big offices when an enlightened policy is followed. Indeed the evidence seems to be conclusive that so long as modern conditions of practice exist there are distinct advantages in the offices being large. For not only do they make it possible for experts to co-operate, but by making the position of the principals perfectly secure, they are proof against those petty minded considerations that are at the root of our confusion.

To sum up : the success that has attended the revival of architecture in America should impress upon us two things. The first is the necessity of changing our attitude towards the Renaissance—to repudiate the academic point of view which identifies the idea of architecture entirely with classical and Renaissance forms, and insists upon them as a fixed and unalterable standard. And the second is to recognise that however much the volume of architectural ability could be increased, it will all avail nothing unless we can get rid of that confusion of function which favours the success of the architect who is jack-of-all-trades and master of none, since so long as such conditions exist our architectural talent must continue to run to waste as it does at present. The American policy, on the contrary, fits perfectly into the circumstances of to-day. At any rate so far as big work is concerned, for I incline to the opinion that in small work the small practitioner is likely to do the best work. For large work therefore American offices presents us with a model of organisation to follow. Is there no one to take a lead ?

*Four
Drawings
by Hugh
Ferriss*



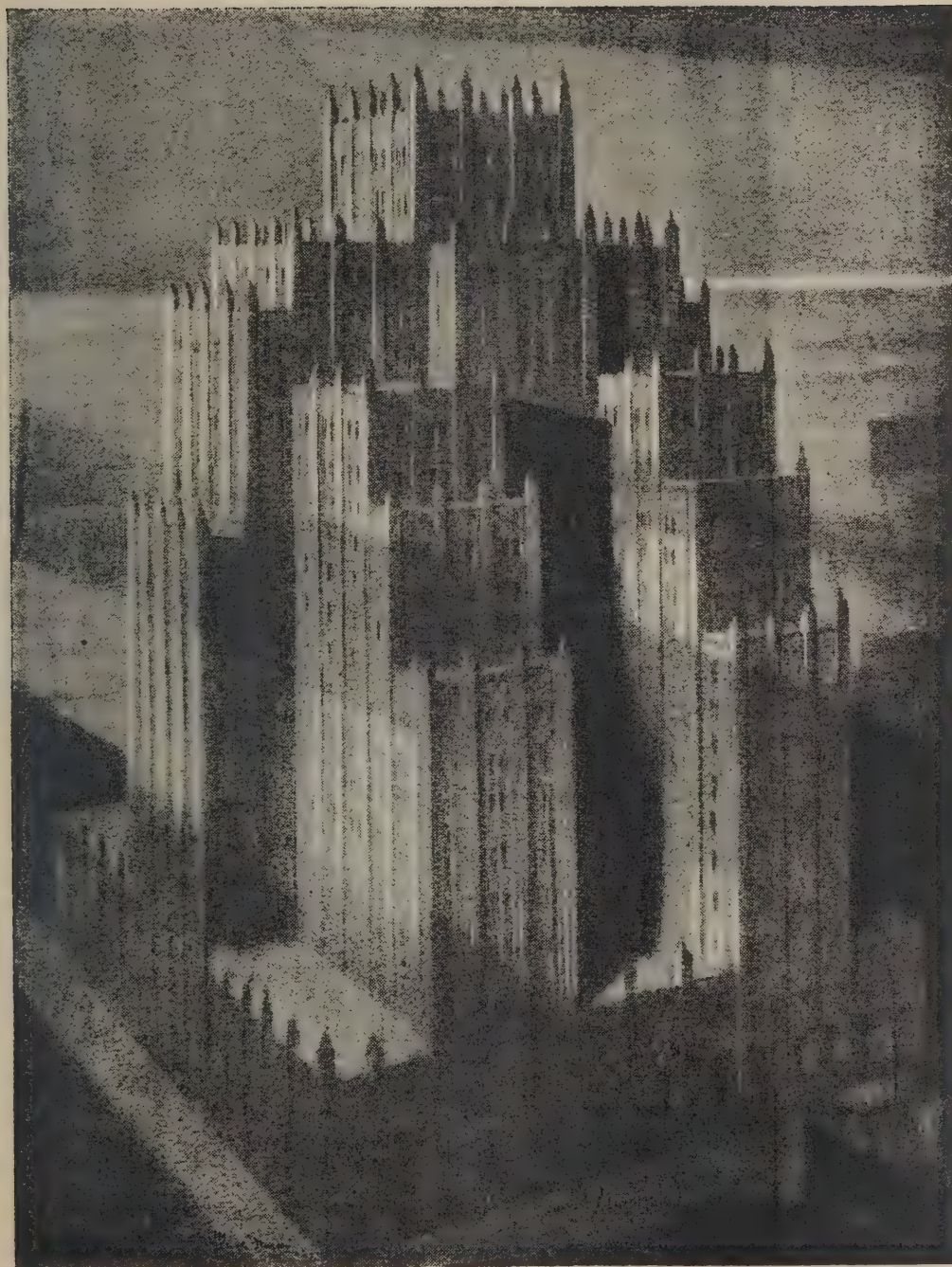
AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond Hood

*Four
Drawings
by Hugh
Ferriss*

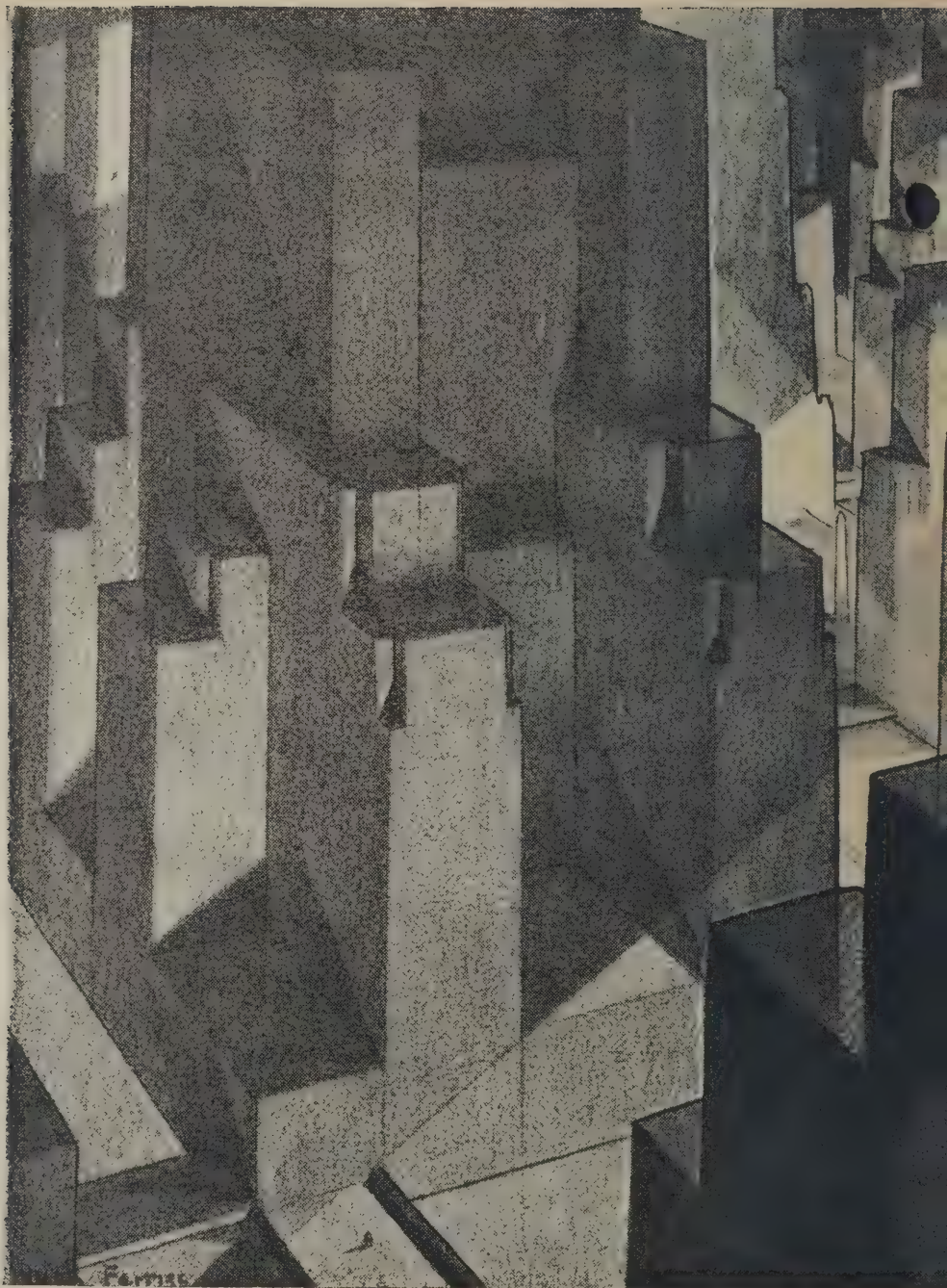


CHURCH AND APARTMENT BUILDING, NEW YORK
Don Barber

*Four
Drawings
by Hugh
Ferriss*



THE SOUTH-WESTERN BELL TELEPHONE BUILDING, ST. LOUIS
Mauran, Russell and Crowell



SYNTHETIC STUDY OF FORMS I

*Four
Drawings
by Hugh
Ferriss*



THE NEW YORK ZONING LAW

WEMBLEY—LAST THOUGHTS AND FIRST

By GRACE ROGERS

SINCE we are to have Wembley again next year it will perhaps be instructive to cast another glance at it from our experience of what may be called its first session. We will consider it from the general æsthetic point of view, asking ourselves how far a harmonious and coherent relationship was allowed to unify the various elements that made up the British Empire Exhibition. If we remember that 'industrial progress' is the characteristic of the age we can scarcely have come to it expecting much better than a heterogeneous collection of things, the significance and interdependence of which might only be unravelled by an initiated eye. On the other hand we might justly have asked to see some nationality, some consistency in the application of sound and practical laws of planning and construction, laws which give comfort and sanitation their right of place in an age enlightened by science and hygiene. These, however, we discovered outweighed by minor, so-called æsthetic devices misapplied. For example, the lack of height in certain of the palaces, which made them stuffy and redolent of the 'exhibition smell' (as I heard it described one day) makes one critical even of the æsthetic impulse which leads to the covering of glass roofs with colours emphasising the sun's warmth, or to festoons of drapery which, in certain sections of the Hall of Industry all but touched one's head and made the atmosphere indescribable.

In the industries supplying those rudimentary necessities of daily life which are identical in all races, the variations and particular characteristics which we learn to distinguish as individual are the natural outcome of the employment of resources afforded by environment. In them we find art an integral element, as in the more primitive races of Africa, the Polynesians, Sarawak, Malaya. But, with the economic and social changes which impose the standards of predominating races, individual characteristics tend to become lost; and with the wholesale dumping of manufactured goods from commercial and specialised sources, we have a thousand and one new and (upon analysis), meaningless things, the distinctive qualities of which are mere intricate complications serving purpose neither utilitarian nor beautiful,

and which destroy man's instinctive application of both—an application which, as manifest in the Arts and Crafts section, was recovered in a blind way 'dished up' to the public under some arty nomenclature. In the Hall of Engineering and the Palace of Industry we were confronted with the spectacle of that modern application of science to machinery which has inaugurated the present epoch. The spectacle of those mechanical contrivances to which man is directing his inventive genius in order to free himself for the absorbing occupation of machine-tending was appropriately symbolised in the frescos in the Hall of Chemistry representing the British workman in the terms of the age, though nicely attired and attuned to the ideal of the Industrious Apprentice. The problem of exhibiting all such commodities was dealt with in the usual 'trophy' method, by which some attempt was made to give a pseudo-æsthetic value to goods themselves deficient in such value. By this means certain stalls attained a distinction of their own, and we could not pass, for instance, through the Hall of Industry without giving praise to the Doulton and Pilkington schemes, both in regard to the pottery and to the method of exhibiting it, nor the contrasting examples of building materials in cement and brick afforded by the White Allan and Co. gatehouse room. Nor could we fail to comment on the appalling travesty of a lion (British, one presumes) surmounting the official publicity obelisk; or passing into the fabric section, note the lack of discrimination exhibited in the show case displays, where much could have been done in the way of a more artistic window-dressing. More uniformity of treatment was preserved in the various courts of India, where the artists were well employed (apart from the decorative perpetrations in the Court of Bengal); and also in the pleasing decorative schemes of the cafés. The exteriors of Lyons' cafés were eminently suitable for their purposes and struck a pleasing gala note. One regretted the deficiency of sculpture in the gardens, the inadequacy of the lay-outs. Here again was an opportunity lost. One felt too readily the sordid atmosphere created by trippers in third-rate pleasure-grounds.

The prevailing note of modern commerce reiterates from one country to another. We find, in building, wood disguised to resemble stone, stone disfigured as marble and bronze, while concrete takes the place of stone. Further, if we must not quarrel with our age, nor expect, in the terms of the socialist, 'lilies from rubbish heaps,' we must likewise accept the instability

*Wembley—
Last
Thoughts
and First*

*Wembley—
Last
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and First* of commodities as an indispensable factor to promote modern enterprise. We learn for example concrete requires a powder called NOVID 'to chemically combine the concrete "atoms" into an indissoluble and impervious conglomerate,' and 'to regulate the gradual setting of the semi-fluid material to form a solid, impenetrable mass free from space and voids.' But one wonders if one must accept the stark simplicity of such buildings as the Stadium, the Palaces of Engineering and Industry, as more than the outcome of natural reaction to the practice of design applied irrespective of rational and structural principles. The Assyrians used clay beautifully; concrete, if we accept concrete, is surely not devoid of possibilities even with such media as iron girders to form our skeleton.

In the matter of clothes, deterioration is too lamentable to mention. Appreciation of texture, colours, qualities of surface appealing to sense of touch and sight is again subordinated to that standard of 'unendurability' which is the commercial basis of the present day. The modern invention of artificial silk is typical. The tendency is toward fulfilling the demands of profiteering adventurers; materials of all natures are not only disfigured, but exploited and misapplied irrespective of utility and practicability. We discover rubber used for lamp shades and table centres; the Prince of Wales sculptured in butter, and sides of bacon reclining on brown velvet, veritable pigs in clover. It has been admitted by certain social reformers that industrial art is dependent upon the taste of the wealthy consumer, who sets the fashion, and of the smallest, who consumes the bulk; but it is hopeless to form a standard of taste based upon the idea that such is latent in—and will be the demand of—the average man. We are neither simple nor barbaric; moreover, what is insisted upon is accepted *sans question*. And even they who realise these palpable truths are content to lower their inherent standards and say, if it be 'simple' enough, or 'not too bad,' that it is good enough for them. Surely, therefore, one of the first purposes of an exhibition of this kind is to set before the citizen better standards, to assist the public to discover what is possible of achievement in their homes, their apparel, their ways of living and developing in general. And now we come to the Palace of Art where we should leave the grosser material purposes for the frankly æsthetic where even beauty may be considered apart from use (alas! that these distinctions are inevitable!) and where, too, the attempt may be made by the individual to express himself, or to recover for art something of its utilitarian

application. Perhaps the feeling we derive is one of optimism, for even with the 'isms' which we are outgrowing there is surely something of a natural 'avatism' leading to simpler and more formful designs, better colour and finer textures. In the matter of interior decoration (in spite of the tendency to artiness) we found an insistence on harmonious schemes, as in the dining-room by Mr. A. Palmer, which was an improvement on the jumble of the Victorian sitting-room though lacking the solid and unquestionable dignity of that of the Georgian period (this was criticised by a certain eminent lady, I remember, as being more appropriate to a palace than to a home). One is tempted to suggest that if palaces had more of the element of homeliness, and homes the dignity we love to associate with palaces, but probably would not find, some means might be achieved to bridge such distinctions and more artistic life might come to pass.

The Basilica described as 'suitably entered by golden gates' one expected naturally to find a veritable Earthly Paradise. It was to be seen at its best upon the sunniest days, when the door next the high altar permitted a flood of light to reveal the interior. The then pleasantly subdued light (by no stretch of imagination could we call it religious, which is not one of the ready-made qualities) enabled us to discern, among other exhibits and decorations, the tempera painting of Mr. A. K. Lawrence behind the high altar, a truly admirable piece of decoration, and on either side of the Western door the unique examples of decorative work in cut paper by J. Kerr Lawson, excelled in a restrained key with sympathetic appreciation of architectural fitness. But on the whole the general effect was one of a series of bazaar stalls rather than chapels.

We cannot end better than with a reference to the protest against plastering the Stadium with 'disfiguring posters' the outcome of which was their relegation to a special alley. Why not apply such a principle to serve common everyday purposes, that our streets may retain something of the conformity and order which should be the ideal of every city; when too, there would be some possibility that our architecture might fulfil its specific function rather than provide hoardings during the day for ugly and crude pictures, and at night become disfigured by a kind of perpetual firework display.

*Wembley—
Last
Thoughts
and First*

THE 1924 VICTORY SCHOLARSHIP

By H. V. LANCHESTER

THE programme set this year for the Victory Scholarship was, I admit (being largely responsible for drawing it up) rather a tricky one, but I think not unfairly so, nor that the tricks were such as should be beyond the powers of our rising architects to get the better of. The site is one of three frontages. The southern one is obviously more important than the others on account of the aspect and of its outlook over the playing fields of the school. The next most important was the one to the road running in a southerly direction to the west, and after that the one to the east, with its aspect slightly southern. The difficulty that was deliberately put into the programme was that these three frontages were not at right angles to each other. You were not precluded from designing on rectangular lines, but it should have been fairly obvious to all who took part in the competition that the better course was to accept the frontages as they were laid down. But in taking up a problem of this type, before you consider the site, you really want to get a good grasp of the building which you have to put on this site. Now, the programme defines the requirements as follows. There is the general entrance with the surrounding rooms ; secondly, a group consisting of the boys' dining hall, and subsidiary dining rooms ; and thirdly, the kitchen offices and staff accommodation. Then there is the large school hall with platform, and so forth ; the class rooms, laboratories, art, and music rooms, the museum, library, reading rooms and chapel ; and finally there was anything else that occurred to the designer as appropriate.

Well, the first thing for the competitors to do was to think themselves back at school and try and remember exactly what the *régime* was there, and how it would be convenient for these rooms to be related to each other. The competition was so organised that they could do this preliminary thinking before they entered the room for the *esquisse*. The subject was stated but nothing was said about the particular difficulties, or exactly what portion of the school had to be designed. It might have been a smaller portion or a larger, but they had sufficient time in which to think themselves back at

school, and work up the subject from books where they could not quite visualise what school meant. Then they came into the room to do their *esquisse*, and they found this plan before them. The next thing, of course, was to visualise the *site*. They had in their minds more or less what were the dominant features of the plan, and the way in which these would relate themselves under normal conditions (we will say), on a level site. But suddenly they were presented with this site which is not level, which has distinctive natural features, and they had to think how those groups would look in this position, a sort of spur to a hill, although provided with level ground at the top. I may take you into our confidence : it was not so level originally, but my fellow assessors said I had put in quite as many difficulties as competitors could be expected to solve, and, as a result, one or two contour lines were taken out—very fairly, as I now think.

Many of the competitors, when they got the plan, saw a nice piece of ground, and they thought that the school would go neatly on it, quite apart from the fact there was a steep bank on two sides. Several designs do not suggest that the site had any peculiarities at all. Then, before setting to work, to fix the design, it was necessary to have a definite idea, of the dominant features of the group. It is an open question whether the most important is the large hall or the chapel ; it depends to some extent, perhaps on your religious (or irreligious) upbringing, which you will place first. At any rate, the two are bound to compete to some extent, and you may either decide to balance them—I do not think that is the best solution—or to give them a different character and different proportions, so that they do not distract the eye one from the other. I feel that this is rather a weak spot in the winning design, which is by Mr. C. H. Short. The chapel is clearly its dominant feature : the idea has been to make the chapel dominate in height, and at the same time the two buildings are rather fighting as to which is to be the more important. This design, by keeping every other building rather unduly subordinated to these two, has emphasised the conflict between the prominent dual masses. Nor do I think it is economical to stretch the buildings out over so large an area, and make them only one storey blocks for the sake of dramatic effect. It has of course been done to get a marked contrast between the school hall and chapel and the building generally (and therefore it was more important that the two dominant features should have some harmony with each other) but in this case they are having a fight, and

*The 1924
Victory
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*The 1924
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Scholarship*

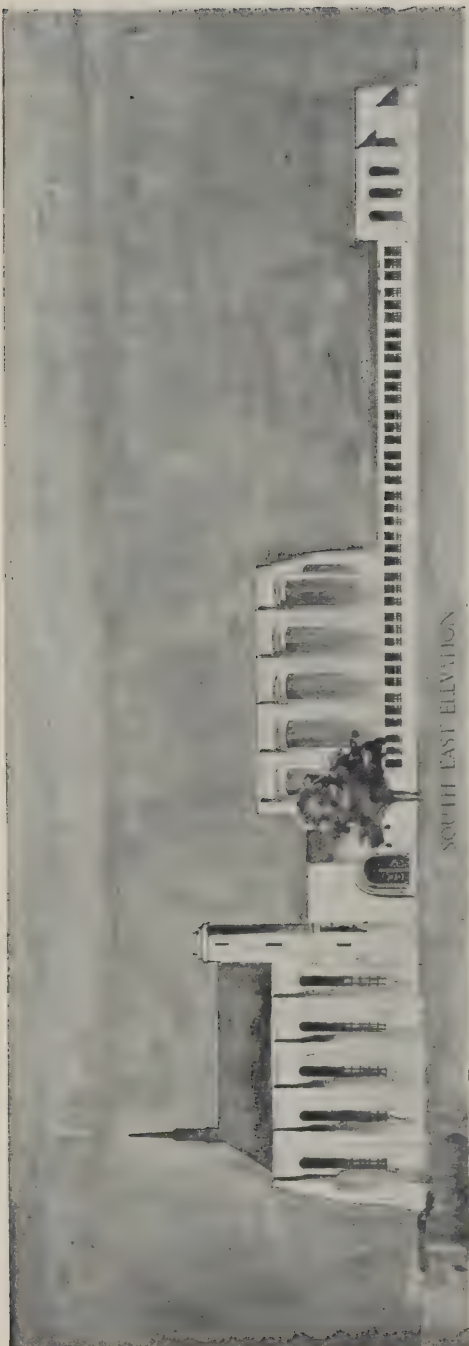
the rest of the building is, one might say, lying low until they have settled the question between them.

In several of the other designs I feel there has been great difficulty in grouping the buildings at all. There have been definite efforts made in this direction, and it is true you will see in one design that the buildings are linked together with corridors. Altogether there is a great superfluity of these corridors from the economic point of view. There is another design which just misses the great opportunity, of making these buildings mass themselves together in a group rather than scatter accidentally over the top of the hill. It appears very important that they should, as it were, dramatise this hill top by their grouping. There were other minor points. For instance, the oblique lines were put in with the added intention that they should provide the appropriate aspect for class rooms, so that there would be no difficulty for the designer at once to grasp the appropriate axial position for the building or a part of the building. I notice several of the designs have adopted the axis giving the south-east aspect, but have not taken advantage of that to place the class rooms on these fronts. In fact, in some cases, where it looks quite easy, they are deliberately turned in other directions. The winning design was very emphatic about the class rooms, and I can only regret that the plan, which, in many respects, has a great deal of merit, has made the class room block look so much like an after-thought as if it had not been wanted until the main block was completed. Of course, that design will come in for a good deal of criticism on account of having put in a very large feature that would not normally be expected—the large school cloister running across the whole front, and masking the main building in the design. I do not know whether the winner had any particular idea for a cloister on that scale in a school. It may be he felt it would be—it is not against the conditions—a fine thing to have such an open hall, a sort of Westminster Hall, where people could walk about and discuss—their studies, I presume. But I very much doubt whether if he came up against a Board of Governors, they would take the view that a building on that scale without any further specific object could be included in the programme. I think that it might have been a better design without an extravagant feature which somewhat strains the programme. The massing is very good, and while there was no need for this artifice to reconcile the buildings to the site, the appreciation of what is needed to make an attractive feature in the countryside is certainly very creditable to the designer.



The Society of Architects
Victory Scholarship 1924

THE 1924 VICTORY SCHOLARSHIP
Plan of the winning design



THE 1924 VICTORY SCHOLARSHIP
Elevations of winning design

The criticism I make generally as to appropriate planning very definitely applies to design No. 139, because it is obviously a plan made for a level site, and one which shows no particular reason why any part of it should be anywhere. Now, No. 161, from a utilitarian point of view, *does* make an effort to group the buildings, but it has its disadvantages too. The elevations should have been very much more emphasised at the angles if that type of outline was to be adopted. Here again the class rooms look as if they had been put in later. No. 153 has, I think, been rather unfortunate in putting the three main blocks in an irregular way, and occupying the most important summit, as it were, with the minor buildings of the College. These buildings do not take their place as dominating features in the front. I think there is no doubt that the Chapel at all events (if not the large Hall) should have been at the edge of the escarpment. No. 173, again, hardly shews the right way of placing the buildings towards the front. Their detachment does not suggest the idea of a group that one should aim at in a school building of this class. It suggests that it does not come to a definite end, but it is left to continue *ad libitum*. These characteristics are evident in one or two other designs, which do not reinforce the surroundings as a school group like this might be expected to do. Moreover, the buildings are very rigid in outline, and their detachment is in antagonism rather than in harmony with the general formation of the site. The plan of No. 177 is in some respects similar to the winning design, but it is by no means so successful in suggesting a site. I happened to see those two plans pass my window one day, so I imagine they come from the same school. No. 177 is beautifully drawn, but looks more like a plan prepared for a definitely enclosed site with the class rooms accidentally hanging on, because it was found that when the building was finished they had no class rooms.

I now should only like to add that one must feel a great grief that so much work should have been put in at the wrong stage. If this work, real hard work, had been put in earlier, at the first stage of the competition, I am sure it would have been of more value than a lot done later in trying to make a design, inherently on the wrong lines, into something that was practicable and effective. It is right at the beginning that the hard work comes, the work of thinking out what is exactly the best arrangement for the things you know are in the programme, and then after that, in visualising them on a site of an unusual character, whether it be a country site with natural features,

The 1924
Victory
Scholarship

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Victory
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like hillside and woodland, or a town site curiously wedged in between other buildings. That is the time to put in the real hard work and to get the thing into the form that looks inevitable and natural. It is this feeling of inevitability that has failed to show itself in so many of the designs exhibited. Perhaps I may admit that it was my own fault for putting rather more into the programme and anticipating more in that direction than the average competitor is trained to grapple with. But I do feel that if our schools could make a stronger point of this stage in the work, and leave perhaps more of the rendering and presentation to look after itself, we should get a sounder knowledge of design throughout the country.

CAN MANNERS BE TAUGHT?

By A. TRYSTAN EDWARDS

THERE is not an author in all the world who cannot derive some benefit from criticism, so it is with pleasure that I here set forth a quotation from a notice of a little book entitled *Good and Bad Manners in Architecture*. Some chapters of the book were published serially in the pages of this journal, whose readers may therefore be familiar with the application of the criterion of manners to architecture. The standard of criticism proclaimed was strictly a social standard, and an attempt was made to show the gross impropriety and the unhappy æsthetic effect resulting from an architectural policy which omits to enjoin the courtesy which one building owes to another. The fate of civic architecture itself is dependent upon our ability to gain public support for the establishment of this social code for buildings. It is important, however, to weigh very carefully every objection which may be urged against this particular method of approach towards the subject of architecture. The comment runs as follows :—

In architecture not less than in life the paradox prevails that the more you think about good manners the less likely you are to have them. This, however, does not mean that manners cannot be improved by education. Perfect manners could only come out of a complete inner harmony ; and since few of us are completely at peace with ourselves—or with God, which is the ultimate meaning—we are generally wise to conform to accepted rules of behaviour, and even to submit to some external discipline in learning them. But the discipline is aimed at the inner harmony rather than directly at its outward expression. Our older public schools and universities are justly praised as schools of manners, but they do not teach manners as a special subject. Such direct inculcation of manners is rather reserved for educational establishments of another sort, of the sort presided over by Mr. Turveydrop.

I should amend the first sentence by saying that the more a man *needs* to think about manners, the less likely he is to have them. If on the other hand he does not happen to possess manners, it seems fairly obvious that he can only acquire them by thinking about them.

But this much may be conceded at once, that a freedom from pre-occupation with the technique of any art is a sign of a man's mastery of

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it, and manners like other arts has its technique. Every accomplishment, however, before it becomes intuitive has to pass through the intellectual stage, and it is with this intellectualisation of manners and of architectural manners in particular that my thesis was concerned. I have regarded manners as the æsthetic aspect of morals, and as such they form a legitimate part of the subject-matter of philosophy and should be discussed without embarrassment.

When in support of his argument that manners cannot and need not be specifically taught, the author of the above criticism refers us to the curriculum of the older Public Schools and Universities, it seems to me that he quite ludicrously misjudges the nature of these institutions. Manners are being taught in the public schools implicitly and explicitly all day long, and not only do the masters teach manners to the boys, but the boys are constantly teaching manners to each other. An essential part of public school manners is an acknowledgment of rank (this has nothing to do with titles, for the public school happens to be the one place where titles count for far less than elsewhere) an acknowledgment of the consideration which is due to accomplishment whether intellectual or athletic, or to the various degrees of authority which are established in this miniature republic. Not only does the master in the classroom exact a proper deference to himself by pains and penalties if needs be, but among the boys themselves new hierarchies and conventions with their accompanying severities are instituted in order that at no time whatsoever, whether at work or at play, shall the young human be allowed to forget his own status and what is due to the status of others. The only reason why manners are not taught as a set subject in a public school is that a few hours a week in the school time-table would be quite insufficient. Manners are so important that they must be taught all the day long, and in this respect they resemble morals. It is related that in a certain type of modern school where the principles of morals were degraded to an ordinary subject, when a child in one the lower forms was upraised by his teacher for telling a lie, he said, ' Please sir, I am not supposed to know anything about that yet, for I am only in Form 2, and truthfulness belongs to the lesson which is taught in Form 4 ' !

It is true, however, that manners are not instinctive. They are not natural to men and women and have to be elaborately inculcated from the period of infancy. Now, a building when its design first issues from the brain of its

creator has a certain vitality due to its compliance with practical conditions, but while it may accomplish a utilitarian purpose it is merely an isolated unit and its training as a member of an architectural society has not even begun. It seems perfectly obvious that the building is in some important respects comparable to a child who has yet to learn its first lessons in deportment. It is not that the building, any more than the child, would be guilty of any *conscious* violation of the æsthetic code of manners, but it would show an utter ignorance of that code. A gentleman has been defined as a person who is never unintentionally rude! The unintentional rudeness of buildings is their most common fault at the present time, and I am quite unable to discover any means of remedying this except by first intellectualising manners so that we may speak of them without restraint or self-consciousness; and having thus intellectualised them that we should very definitely impart them not to the architects, who presumably have learnt them in the first instance upon their mother's knee and afterwards at educational institutions, but to those quite other personalities, namely, the buildings, whose vitality can never reach its proper development unless they also conform to a social standard.

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Let us return once more to human beings. It is true that while manners are not instinctive, all men, even those who are farthest removed from what may be described as a 'drawing-room' atmosphere, when they are found to be in close association together, feel the need for manners if life is to be made tolerable to them. And the closer the association the more urgent does this need become. Thus there is no better school for manners than the Lower Deck of the British Navy, which in a sense bears a relation to the public school similar to what the public school bears to the day school. Let us imagine a common scene at mid-day when the men are streaming in to dinner. The caterer of the mess, probably a leading seaman, will be ladling out the meat and vegetables on perhaps twenty plates, giving to each an equal portion, using a rough and ready but nevertheless a fairly accurate judgment. That is the convention suitable to the occasion, and these hungry men look on quite unconcernedly until the ceremony is finished. Supposing, however, as was frequently the case during the War, when a great influx of civilians was brought into the Navy, a new mess-mate were to make a grab at one plate or seek to obtain more of a share of the mess's rations. What would the critic from whom I have quoted say here? He has committed himself to the doctrine that the more you think about good manners the less likely you are to have

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them, and that perfect manners could only come out of a complete inner harmony. The offending mess-mate, badly behaved as he is, must on no account try to rectify his deficiency by the processes of thought, as that would only make things worse! He must apparently wait until he has gained that complete inner harmony from which alone good manners can come. The leading-seaman, however, is not in the mood to wait for this distant eventuality. I shall not attempt to reproduce his pointed wit nor the admirable severity which would lie behind it, were such doctrine preached to him by the offending mess-mate. This latter person would be told, in no uncertain terms that, no matter what distinguished art critics may choose to say upon the subject, if he had not begun to think about manners it is now high time for him to do so, and to think furiously.

The lower deck of the Navy has a most excellent literary convention according to which faults of manners are always described as 'ignorance.' A sound philosophy lies behind this terminology, for it implies that the sailors hold the opinion, which is devoid of the slightest trace of cant or snobbishness, that the very elaborate social code necessary to the physical comfort and mutual respect of men living in the very closest form of association, can, in fact, be taught. Not only can, but *must* be taught. While a certain healthy roughness in the blue-jacket method of expression might sound harsh to sophisticated minds the immaturity and *superficiality* of social sense displayed by many of the civilians who enlisted in the Navy during the War was most distressing to the sailors. But they triumphed over the newcomers, not by waiting for the development of inner harmonies but by an insistence upon certain outward expressions. For they were aware of the simple truths that men acquire faith by works and can only learn to walk by walking. Likewise the way to learn architectural manners is to begin at once to practice them. The forms of art cannot, of course, in the first instance create the spirit, but they are the means by which this spirit is communicated. A mother says to her little child, 'come and shake hands with your Uncle Fred.' She does not first try to imbue the child with that spirit of sociability which might predispose him to shake hands with his Uncle Fred. Instead of that she bids him perform the action symbolic of this spirit of sociability, and unless the child is suffering from some quite temporary ill-humour he obeys the injunction, and the spirit of sociability enters his mind. It is the same in the case of buildings. To say that we

cannot emulate an architectural urbanity we do not at the moment possess is a quite needless confession of weakness. It is for those who apprehend the *forms* of urbanity to prove this assertion false. If we can erect even a few buildings embodying these forms, the forms themselves will be a vehicle for the transmission of the spirit which created them.

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The policy of grab which in real life is immediately condemned, is at the present moment highly favoured in the architectural world. A social offender in this case is committing an exactly similar crime as is the building which seeks to claim for itself more than its due share of light or ventilation or architectural prominence, and a criticism of such architectural misdemeanours is merely concerned with inculcating in buildings a quite elementary stage of good manners and cannot in justice be confused with the sham gentility with which the critic quoted above does not scruple to associate it.

It is, however, a quite legitimate comment upon the theory which insists on the necessity of good manners in architecture that the propagandists of this view should take particular pains to dissociate themselves from any tendency towards what is called *gentility* either in architecture or in ordinary social life. I have taken pains to look up the meaning of the word 'genteel' in Murray's *New English Dictionary*, and we have the following excerpt. 'A few years before the middle of the nineteenth century the word was much ridiculed as being characteristic of those who are possessed with a dread of being taken for the common people, or who attach an exaggerated importance to supposed loss of social superiority. In seriously laudatory use it may now be said to be a vulgarity; in educated language it has always a sarcastic or at least a playful colouring.' And indeed it is true to say that nothing could be worse than genteel architecture, an architecture in which the buildings ape a social style which is unbecoming to them.

It is true, of course, that books on how to behave are somewhat ludicrous, because a person who makes use of them may be compared to one who seeks to use a private pipe for the inhalation of oxygen, although there is a fresh pure wind blowing on him from all sides. The type of manners proper to the company that we are in is invariably inculcated in us by our own friends and neighbours, and the people who buy books on how to behave are seeking to obtain entrance to some other company. In the case of architecture, however, a book setting forth some quite elementary considerations concerning

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architectural deportment, would appear to be more necessary because not only have most of our self-appointed instructors in architectural theory woefully neglected this aspect of the art during the last fifty years, but the buildings themselves which represent the members of the company in which this deportment is to be exemplified are unfortunately unable to teach manners to each other. It seems a mere act of humanity therefore that we should make allowance for this disability on the part of buildings and should consciously give them the forms which alone will enable them to reflect social manners. Meanwhile, there is no need for us to be deterred from this urgent task by comparisons to Mr. Turveydrop or any implication of a forced gentility, especially as this epithet *genteel* is very commonly applied to the mature architecture of the Georgian period by Romanticist critics who have a most imperfect appreciation of the civic aspect of building, and who, in so far as they have had any influence upon developments in art, have themselves been a contributory cause of the vulgarity by which we now stand in danger of being overwhelmed. The Romanticist mind is only interested in what is exceptional. But what determines the character of a civilization is not the exception, but the rule. Certain elementary conventions are necessary in architecture if the genius and personality proper to this art are to have an adequate environment to-day. Nor is there any need to contrast genius and common sense. Genius is not opposed to common sense, but it is something added to common sense, and it certainly cannot exist *apart from* common sense. Let buildings first behave themselves towards each other and towards the city. It seems a simple injunction. It is the common sense of architecture. A city thus ordained, where these seemingly elementary virtues have found expression will not be dull nor mediocre. When such a city has indeed been brought into being, when we have proved ourselves capable of the prolonged social effort required for the building of it, perhaps one day we shall discover that, quite unbidden, without our having presumed even to ask for such a visitation, Genius itself has come to dwell there.

LETTERS FROM TOWNS

NOTTINGHAM

THE rich variety of sites which is offered by the hills and hollows of Nottingham calls upon the architect to take account of his designs in relation to their setting. Often a small building, for example a garage, by its fitness or unfitness, changes the proportions of a neighbourhood, because of its conspicuous position. It is not enough for us, therefore, that building regulations should be applied in order to secure the safety or the health of the public; they must be applied to protect the amenities, to guard the public possession of beautiful sites. This is the more necessary to Nottingham, because one of the staple industries—lace—depends for its prosperity in the end upon the skill of the designer, and therefore upon the cultivation of his taste, which should find an appropriate architectural environment.

This notion of a civic architecture in which the beauty (regarded by some persons chiefly as a form of advertisement) of the city as a whole is kept in view, has floated dimly before the general local mind. And because of this, in spite of all admitted failures, it is still possible to deal with the architectural future of the city as a problem not yet entirely solved in a bad sense. The passing vogue of Gothic architecture, with its preference for the irregular site, withdrew the public attention from the business of planning a town as a whole. Only with the return of the classic tradition do we begin to realise the importance of distributing our main thoroughfares, and of paying careful attention to the architectural surroundings of our chief public spaces.

How can our problem be set forth? Nottingham, beginning from the south at the bridges over the fine river Trent, has just a footing. Going northward over the river it follows part of the River Leen as far as Bulwell, the northernmost part of the city. Along the Trent itself, Nottingham goes both east and west. The city is thus pear-shaped with its wide end resting on the Trent. It is intersected by several belts of public parks and open spaces, which break up the populated areas, and furnish green patches in almost every lengthened perspective.

The market place, more than five acres in extent, is the centre of the southern and main quarter of the city. It affords fairly good approaches

Letters from from the south and London, the west and Derby, the north and Mansfield.
Towns To the east the case is worse. But with the recent increase of traffic the best approaches are little more than bottle-necks. The historical gravitation of the townspeople to their market place, of which the annual Goose Fair is the solemn festival, has given the adjoining sites an enlarged value, and has created the problem of the through traffic by the financial difficulty of any practical solution. Another method has been attempted. A ring of boulevards at a distance from the market place has drawn off some of the traffic. But their lack of points of interest, their architectural hopelessness, has made them a local byeword, especially when they are contrasted with the older thoroughfares which radiate from the market place. To separate the road problem from the architectural problem is to invite and secure failure in both directions.

How the road problem can be combined with the architectural problem has been demonstrated by Sir Jesse Boot, whose civic insight is not less conspicuous than the generous scale of his gifts. Putting on one side any attempt to redress the disturbed balance of the existing order, he has gone to the western unoccupied area of the city and has combined in one magnificent scheme several large subordinate schemes. A long and wide boulevard, with parallel avenues of trees and grass, already extends from the city far beyond its boundaries towards Beeston. On the south there spread many acres of recreation grounds, on the north a small lake has been extended into a large one, and in the water there will be seen the reflection of the new University building—now in course of erection—thus forming a composition which may remind one of Fontainebleau or, to take a local example, of Clumber House with *their* lakes. There is this difference, however, the University building will look from a height down into the water. And further, the placing of this building upon the high ground, Highfields by name, emphasises what was said above about the unity of the architectural effect of the city. Saint Mary's tower on the High Pavement, the Castle Museum on the Castle Rock, the University at Highfields, will be seen from the banks of the Trent, and from the railway, as three edifices crowning three heights over a distance extending some three miles or so. It is to be hoped that improved methods of fuel consumption will be employed in time to prevent the new University buildings joining the great company of blackamores.

Another possibility of fine grouping, but on a much smaller scale, is

presented by a little valley a mile to the north of the market place, of which the Forest ground (the old race-course), pleasantly laid out, furnishes the southern slope; the northern slope being still unoccupied in great part. This latter, it has been suggested, might well be used for a new secondary school. The designer whoever he may be should be invited to take account of the surroundings of the site. A horizontal effect, marked by a cornice, seems to be required by the long intervening boulevard and by the distribution of the Forest recreation ground itself.

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During the year or so just ended, Nottingham has been enriched by the completion of some fine buildings. The new Nurses' Home attached to the General Hospital presents, when it is viewed from the Castle Green, a long and dignified front of restrained classical design. The architect to whom this important commission was entrusted deserves the credit of its success in so far as he directed to so satisfactory a conclusion the skilled assistance which was at his disposal. To me the design appeals the more because it is in a similar key to that of Mr. Morley Horder's University buildings.

A small achievement but one which within its limits approaches perfection, is the new Roman Catholic Church just finished on the Woodborough Road. The architect, Mr. Brocklesby—I understand a pupil of Bentley—by the employment of a severe Romanesque formula not excluding a touch of Gothic, has created an interior with two bays, two low domes, an apse and an ambulatory, which shows how, with relatively small dimensions, the impression of a large spaciousness can be gained by proportion and a cautious use of ornament.

To pass to domestic architecture, the corporation housing schemes in which several local architects have been employed give us one or two charming suburbs, which show that when buildings are combined with their site, simplicity and economy are enough in the hands of trained architects. What the speculative builder can do, has once more been demonstrated. Words literally fail me

For it would give a wrong impression if I ended without a carillon of alarm. These elements of success which have been paraded are endangered by blunders against which the municipality should be empowered and alert to defend itself. Everybody here who is interested in town-planning, smarts under architectural outrages inflicted upon some of our finest sites.

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The vulgarisation of our old Georgian Nottingham proceeds apace side by side with work not unworthy of the city. And the most important problem of all awaits solution : the erection in the market place of a new Exchange building which is to express outwardly the soul of Nottingham. The evil that men build lives after them, as well as the good.

FRANK GRANGER

RECENT BOOKS

HOUSING AND TOWN PLANNING

CANCER OF EMPIRE. William Bolitho. Lond.: G. P. Putnam's Sons, Ltd., 1924. Two shillings and sixpence.

A HANDBOOK OF HOUSING. B. S. Townroe. Lond.: Methuen, 1924. Six shillings.

LAND-VALUE POLICY. James Dundas White. Lond.: The United Committee for the Taxation of Land-Values. 1924. Two shillings.

GUIDE TO THE ADMINISTRATION OF THE HOUSING ACTS, 1923 AND 1924. Henry R. Aldridge. Lond.: The National Housing and Town Planning Council, 1924.

CITY GROWTH AND VALUES. Stanley L. McMichael and Robert F. Bingham. Cleveland: The Stanley McMichael Publishing Organization, 1923. Four dollars.

LONDON, HER TRAFFIC, HER IMPROVEMENT, AND CHARING CROSS BRIDGE. Captain George S. C. Swinton. Lond.: John Murray, 1924. One shilling.

TALKS ON TOWN PLANNING. H. V. Lanchester. Lond.: Jonathan Cape, 1924. Four shillings and sixpence.

THE twin problem of housing and town planning is more and more studied. Urged by a grim necessity, mankind is trying to bring some order and decency in the chaos which the Industrial Revolution brought in its wake, and if, to the mind stung by the injustice and inequality seen on all sides, progress appears damnably slow, the complex forces to be studied and then overcome are enough to explain why this twin problem can only be solved by degrees.

It is an unhappy fact that whenever we can point to indisputable advances in the matter of housing, or to increasing data at our disposal, a harrowing contrast at once presents itself. Data and advances alike help to form in our mind a tolerably precise picture of communal contentment; we feel and know that improvements are carried out, provisions made for the lower classes. But the more successful these endeavours on the one hand, on the other the more terrible appear the vast acreages of town-land left uncared for, heavy with a load of herded humanity, too often human in name only. Great Britain, especially, bears in the sombre folds of its more populous towns material sufficient to create a scathing indictment of the ethics governing modern civilization, and the booklet by Mr. W. Bolitho, though it deals with Glasgow alone, will provide the student in search of social anomalies with shocks potent enough to make the contrast depressing beyond words. The fine passion that dictated it is no less effective for the clear-cut, sober style in which it found expression. The facts brought to light indeed stagger and sicken the mind. It is incredible that such hellish modes of life, if life it is, can be tolerated for a day longer; yet, they go on and on, not only in Glasgow, but in the Midlands and, of course, in our own strepitous, fathomless London.

Recent Books

It is a relief to turn to Mr. Townroe's handbook. His own share is substantial and extremely useful, but he has deemed it expedient to strengthen it with contributions by 'four ex-Ministers of Health, the Director-General of Housing, the former Director of the Building Research Board and other experts.' Part I. deals with the past ; Part II. with the problem to-day ; Part III. with its practical aspects : transport, cottages design, quantities for housing schemes, the supply of skilled labour, materials and money, rents ; Part IV. with problems of existing houses, unfit houses, unhealthy areas. Part V. contains really valuable data on developments in construction. The chapters on new materials and on concrete houses and other special constructions, by Mr. H. O. Weller, are mines to plunder. His warnings in regard to cements are timely ; many a builder has, metaphorically, burnt his fingers in handling brands plausible in name, defective in composition. Mr. Weller neither compounds nor hesitates ; witness his emphatic opening on *Lime*. The chapter on *Concrete Houses*, perhaps the best of all, is packed with empirical knowledge, girdled with firm *obiter dicta*. Part VI. deals with housing in the future and lastly, Part VII. with a summary of the Housing Act, 1924 which—read in connection with Mr. Aldridge's *Guide*, a quarto of 132 pages closely-printed matter—should prime all housing architects, builders and local authorities in a thoroughly satisfactory manner.

Fired by the gospel of Herbert Spencer and Henry George, whose *Progress and Poverty* kindled within his breast the ambers of equity, Mr. James D. White has devoted a busy life to the vexed problems of land reform. A barrister, an M.P., an author, a man of convictions, he provides us, in his last book with a steady and competent case for the taxing of land-values. His policy is founded on the recognition of the rights of the people to the land, and of the improver to the improvements. Applied, it would afford public revenue without burdening industry. Moreover, it would put a stop to the withholding of land from use because the pressure of having to pay according to the market value of the land, whether used or not, would deter people from holding idle land or, at any rate, cause them either to use it themselves or else to transfer it to others willing to do so. The sixteen chapters are so elaborated that the mind is nursed through the intricacies of public rent charges, untaxing of improvements, housing problems, reforms of land tenure, capital and inventive progress until, after a breathless course, it comes up against the commitments of internationalism : Free Trade, Economic Democracy and Single-Tax Proposition. The work has great merits and we wish its author the success it deserves.

The next book is written by two American fans. The reader is therefore right to assume that, in opening it, he will probably find enough to keep him thinking and enough clothed in such a way as to make him grow restless under the provocation and vagaries of a loose, over-assertive style. There is a good deal of value but what vitiates it is the lack of synthetical acumen. From the first page, a fine aerial view of 'New York, the world's greatest city,' to the last paragraph : 'Building Cities is a task worthy of the best efforts of any class of men. A grateful public pays

homage to the wisdom, ingenuity and progressive pioneering of the frontiersman of our American City—the Realtor,’ you can see how the gloss of facts is rubbed away by the gloating pride of minds robustious no doubt, but also unweaned by any polity and unable to steep the subject in the fixing waters of humanism. It is a pity because a lot of the technical knowledge proffered is excellent.

London, by Captain George Swinton, is an earnest plea. We are grateful not only for the conciliatory tone, but for the courage displayed. The author has a suave and ingenious way with him and could we only lay aside the crusty prejudices deadening our modern minds, jaded yet restless, many of his suggestions would strike a responsive chord, because many are really sound, and there is no doubt that the chronic disorder from which we suffer so patiently could be dispelled had we enough energy and single-mindedness to tackle a chaos due, in the main, to two phenomena : the expansion of London and the consequent expansion of traffic. The difficulties seem hair-raising at first, but no one can gull a nation just out of a long war that if it could pay for it to the tune of seven millions sterling a day, it cannot face to meet the problem of its own paralysed metropolis. But we let things drift ; we let them get worse and worse. It is both shocking and ludicrous to allow month after month and year after year these interminable blocks in our thoroughfares. Captain Swinton knows that, like everybody else, but, unlike most of us, instead of shrugging his shoulders, he has enough pluck and brains to make suggestions. Now that *The Times*, the *Daily Telegraph* and the *Manchester Guardian* have approved many of them, cannot we, secure in their precedent, shake off our insular superciliousness, our languid scorn, and give them the help of our interest, if not of our entire approval ? For observe that Capt. Swinton, beside his own pet ideas, has the fairness to pass in review other people’s : Lord Montagu, Sir John Hunt, Mr. Yorah Lewis, Mr. Delissa Joseph and others. Non-stop railroads, tubes, trams, motor vehicles are reviewed ; a Traffic Brain, something very different from the Traffic Authority suggested, is urged ; by-passing also.

I have reserved Mr. Lanchester’s book to the last. Presumably written for the public, not the least of its merits is that it will even appeal to hardened architects ! The vast knowledge it conceals under the guise of spirited conversations between four characters, is spread throughout one hundred and sixty pages of easy reading. One reads, quite charmed and unaware that, as each page is turned, a dose of sound precepts has been gulped down. Like the good workman’s ‘ high tea,’ it nourishes by way of recreation. Would that all problems of architectural principles were so skilfully presented to the public ; we could not then go on bewailing its crass indifference. Mr. Lanchester persuades simply. The long years of broad-minded studies he has pursued, his unswerving allegiance to principles of polity without which such studies are stultified, the fund of facts by his mind galvanised into a living system of values, social or architectural, have ripened the fruit of his endeavours and capacity until we do, ourselves, benefit by his life of toil and researches, and this unassuming book of his is given forth like a slice we should be very foolish

Recent Books to ignore. I repeat that it has meat and juice and is simply offered. A generous regard for the welfare of all classes is manifest. At the start, writing on the social basis, he tells us that 'it is no advantage to the opulent that the less fortunate should live squalidly, nor have their tastes vitiated by restricted opportunities; neither should they have any less freedom to frame their lives to their own views within the limits of the rules laid down for the welfare of the community as a whole.' And he goes straight to the point when he says that 'it is not a question of money so much as one of the communal idea.' Had that spirit seized the Glasgow fathers fifty years ago, the anguished cry uttered by Mr. Bolitho would not have been called forth, nor would our philanthropic societies, our Salvation Army, our Health Authorities, have to fight such a dour and costly battle in the tortuous and filthy reaches of our larger towns. Inflexibility of employment, ill-health owing to bad conditions of life, failures in distribution of supplies, above all, class antagonisms, these, Mr. Lanchester sees, are caused by our lack of system, of improvement, of civic energy. In the chapter on *City Improvement* we are told how we can arrest the pernicious system of growth by mere inflation and remedy it by better distribution, the arrest of over-crowding. In *Road and Rail*, stress is laid on the difference between English and American ways of saddling the cost of improvements. 'The U.S.A. is very much in advance of us in that not only can the authorities demand a reasonable alteration in the rail level, but they can claim a proportion of the cost of bridge-building and road-grading. But for these enactments very little of the work done towards eliminating level-crossings in American towns would have been accomplished.' Rather wistfully, this eminent architect unveils his conviction that, could we start afresh, much more scientific methods of dealing with the traffic problem could be devised, such as a definite two-level scheme. Chapters on Industries, Housing and Civic Surveys lead to a fine stretch, *Parks and Recreation*, where the great difference between continental and English ways is drawn. The amount of open space in large towns, placed by some authorities at ten per cent. is, to him, vitiated by the fact that it is a proportion based on area and not on population. But it is in the following chapter, *Tradition*, that his wise mind is crisply revealed. 'A harmony between old and new can be achieved without slavish copying. We feel, and rightly, that we ourselves have something to say in the development of the City, that with the recognition of a keener sense of communal life must come a more consistent manner for its expression . . . the conflict between the two is far less acute than many imagine. More often, it is one between those and any genuine social demand.' More controversial issues are raised in his study on Social Centres. Here we touch upon tenets held by many as sound, but repellent to not a few. It is inevitable, but the book, otherwise, is free from doctrinaire theories. Its one indubitable merit is its reasonableness. That, to be sure, comes out of no mere fortunate accident; it is based on much feeling, wide experience and on those slowly built-up convictions without which utterances, however brilliant, are so much fugitive mouthings.

GORDON HOLT

HISTORY AND TOPOGRAPHY

MUHAMMADAN ARCHITECTURE IN EGYPT AND PALESTINE. Martin S. Briggs. Ill. Oxford: Clarendon Press. Four guineas.

CATHEDRALS. Ill. London: Great Western Railway. Half-a-crown.

OLD DOMESTIC ARCHITECTURE OF HOLLAND. Edited by F. R. Verbury. Ill. London: The Architectural Press. Twenty-five shillings.

FISCHER VON ERLACH. H. V. Lanchester. BENTLEY. W. W. Scott-Moncrieff. Ill. London: Ernest Benn. Ten shillings and sixpence each.

D'ESPOUY. One hundred selected plates from *Fragments d'Architecture Antique*. New York: Pencil Points Press. Thirty Shillings.

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. Sir Banister Fletcher. Ill. London: B. T. Batsford. Two guineas.

MR. MARTIN SHAW BRIGGS, who has already taught us so much about the less familiar architecture of Italy, served during the war in Egypt and Palestine, and was afterwards appointed architect for war cemeteries in Egypt. Mr. Briggs' physical experiences in these countries have been embodied in his *Through Egypt in Wartime*; his artistic and spiritual experience has furnished the material for a sumptuous and painstaking volume on *Muhammadian Architecture in Egypt and Palestine*. No book on this subject has appeared in English till now, though when Professor S. Lane-Poole wrote his well-known *Saracenic Art* forty years ago he devoted some space to its Egyptian manifestation. Mr. Briggs' work is therefore a pioneer effort, and it has all the qualities and also some of the defects of such an effort. The wealth of material is fascinating, and its arrangement admirable, but one would gladly have seen a few of the thirty pages dealing with a handful of Cairo buildings devoted, for example, to a further examination of that Sasanian architecture to which the Muhammadian mode owes such interesting features as the elliptical dome and the spiral minaret. The two main characteristics of Moslem architecture appear to be a refinement of structural form which, though highly exuberant, invariably observes a most exquisite and deliberate purity of line, and a decorative art applied not to these structural members, whose mathematical conformation is itself so poignantly beautiful, but to great unbroken surfaces of stone, stucco or mosaic. This divorce of the three-dimensional and the two-dimensional modes of expression is well demonstrated in Mr. Briggs' book, which devotes three chapters to an excellent survey of craftsmanship arranged according to the materials it employs. The line illustrations and photographs are a very treasure-house of information, and there is not one that could have been omitted without loss. The arrangement of the latter upon the page might, however, have been somewhat more happily done; apart from this one criticism, *Muhammadian Architecture in Egypt and Palestine* may well be considered a highly creditable piece of book production.

Mr. Briggs also contributes a short epilogue on mediæval architecture to the

Recent Books handbook on *Cathedrals* published by the Great Western Railway. His chapter is needed, for in the body of the book Westminster Abbey (with which it opens), St. Paul's, Truro, Chester and Liverpool follow one another in quite arbitrary sequence. But to have twenty-two of the finest monuments in these islands pictured, with an average of four illustrations to each, in a cheap and convenient volume like the present one is rather wonderful. The photographs are not only admirably reproduced but also very well chosen, with an eye for the unfamiliar and the unexpected. Thus, room is found among the St. Paul's illustrations to include a view of Wren's grave with its celebrated epitaph, and of St. David's the roof of the lantern is clearly and beautifully shown.

If it is true—and the theory is perfectly arguable—that the rural and semi-rural house is the most characteristic product of the building work that has been done in this country for half a century, then one may safely assert that from no foreign source have modern architects derived more of their formal inspiration than from that which welled up so profusely in the Netherlands of the seventeenth and eighteenth centuries. But for Holland and its genial example the modern English country house would present a very different appearance from that which distinguishes it to-day. The Dutch influence, hitherto enshrined in the transliterations of Hampton Court and Morden College, is exhibited *in puris naturalibus* in an attractive volume edited and four-fifths produced by Mr. F. R. Yerbury, who has perhaps done more than any other living person to annihilate the obstacles of time and space that make a wide familiarity with good architectural work so difficult to the modern amateur. His Dutch photographs are as good as the rest, and Mr. E. R. Jarrett's measured drawings round off the collection with their more precise though less evocative statements of fact. Dr. Slothouwer, who lectured in London this spring, contributes an introductory note.

Mr. Yerbury has also provided the photographs for the *Bentley* volume in the *Masters of Architecture* series, though that on *Fischer von Erlach* gathers its illustrations from a number of Viennese firms. Mr. Yerbury, alas, is not ubiquitous. Part of Mr. Lanchester's admirable essay first appeared in the pages of ARCHITECTURE. The author starts off by contrasting Fischer with Sir Christopher Wren, and indeed there is no better approach to the exuberant personality of the Viennese master than by way of our own great Baroque architect. Mr. Lanchester points out that once Michael Angelo had filled the Sistine ceiling with painted architectural motifs, it was only natural for architecture to retort by attempting effects which hitherto had been peculiar to painted and sculptured decoration. The essay concludes with a glance into the future of that eclectic method which Fischer was the first to apply consistently throughout a long and prolific career. Mr. Scott-Moncrieff, who writes about Bentley, believes that in the near future 'scientific endeavour is to wane, and art once more to wax.' This comfortable prophecy is reinforced with the names of Morris, Norman Shaw, Stevens, William de Morgan and Bentley. Nor is it of any use to claim that it is irrelevant to the subject, for Bentley's art was animated by a

spirit of protest, and its face was turned towards the future rather than towards the past. His method of working bears this out. When he spent five months in Italy, studying the Byzantine monuments of Venice, Ravenna and other places, he did not record his impressions in one single sketch. He was certainly the most original of those who contributed to the great mass of church-building left to us by the latter nineteenth century, and Mr. Scott-Moncrieff's account of him should help to make his work and his individuality better known than they are. *Recent Books*

There are few works of greater value to the architectural student than the three great portfolios of measured drawings and restorations done by the members of the French Academy in Rome, and edited by Professor D'Espouy. This astonishingly accurate and vivid collection suffers however from the two disabilities that put a good many architectural books beyond the reach of students and even of a large proportion of practising architects. Its price and dimensions alike are prohibitive. The Pencil Points Press of New York have therefore put all people of limited income and houseroom in their debt by publishing a selection of these plates in a thin quarto volume. It contains one hundred plates chosen from the two first portfolios of the original work, which deal with ancient Greek and Roman architecture and decoration. Practically all the important monuments of antiquity are represented.

The last book on our list is an old friend who reappears once more in considerably enhanced guise. The seventh edition of Sir Banister Fletcher's *History of Architecture* is practically a reprint of the sixth, which was very largely re-written. For the present edition the changes are not so much in the text as in the plates. Many of these have been entirely redrawn, and all, being reproduced to a larger scale, have gained much in clearness. Innumerable photographs have been added, and the illustrations now reach the astonishing total of three thousand five hundred. The production of the book also marks a notable advance. The paper is thinner and the press-work better, while the volume is on the whole much more manageable than its predecessor.

R. D. COUTTS-BLAKE

THE SOCIETY OF ARCHITECTS

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, London, W.C.1., on Thursday, December 11, 1924, at 5.30 p.m. The President, Mr. A. J. Taylor, having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

NOMINATIONS

For Membership, 3. (See *Notices*, page twelve.)

ADMISSIONS AND ELECTIONS

ELECTED AS LICENTIATES. CAMPBELL, EDWIN, 'Aberdour,' Park View, Blyth, Northumberland ; CANNELL, JAMES, 39, Hitherfield Road, Streatham, S.W. ; GOODE-SMITH, WALTER M., 'Handsworth,' Third Street, Canterbury, Sydney, N.S. Wales ; SMITH, FREDERICK SUTTON, 8, Ross Parade, Wallington, Surrey ; SYKES, CECIL GEORGE, 30, Croftdown Road, Highgate Road, N.W.5.

The following candidates whose nominations had previously been announced and published in the *Journal* were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS MEMBERS. BRETON, ARTHUR DE BEAUCHAMP, 1, Yaralla Villas, First Tower, Jersey ; BUCHAN, WALTER JAMES, 16, Cook Street, Cork ; BUCKLE, GILBERT JAMES, 41, Speedwell Street, Oxford ; BUSH, ROBERT PROCTOR, Victoriaborg, Accra, Gold Coast Colony ; ECCLESTONE, ARTHUR WILLIAM, 34, Victoria Road, Great Yarmouth ; NEWELL, GEORGE, 'Newbrigg,' Haddingley Hill, Wakefield ; PEIRCE, RICHARD GEORGE, 'Terrynges,' St. Thomas Road, West Worthing ; ROWE, HAROLD BERTRAM, 'Ruskin,' Brynhyfryd Avenue, Newport ; SAMUELS, HAROLD, 120, Devonshire Road, Chorley, Lancs. ; SMITH, BERTRAM JAMES, 13, Bowlalley Lane, Hull ; VERNALL, RICHARD JOHN, 16, The Triangle, Bournemouth.

RESIGNATIONS

Members. BANKS, W. A. (1920), Stockport ; PINFOLD, S. (1919), London ; PROSSER, D. S. (*M.*, 1922), London. *Licentiate.* NORRIS, W. G. (1921), London.

DEATHS

KIBBLEWHITE, E. J. (*Hon. Mem.*, 1884), London ; LOCKTON, H. W. (*M.*, 1907), Newark-on-Trent.

The proceedings then terminated.

ARCHITECTURAL NOTES AND INTELLIGENCE

MOVED no doubt by the urgent appeal of the Society for the Protection of Ancient Buildings the L.C.C. has decided to ask the Council of the Institution of Civil Engineers for an expression of opinion as to the possibility of underpinning the piers of Waterloo Bridge. It will be remembered that the County Council's own engineers considered this process impracticable, and in view of the conflict of opinion in the matter the decision now taken, which is tantamount to appeal to the highest engineering authority in the country, should be applauded by everyone.



PROVISIONAL arrangements have been made for the sale of the Foundling Hospital in Bloomsbury, but according to a statement which has been added it is not anticipated that any final decision will be arrived at for some months yet. No doubt the Institution is right in preferring the country to the town, but the disappearance of the spacious buildings and courtyards between Brunswick Square and Mecklenburg Square will be a great impoverishment to London.



MR. JOHN SLATER died on December 1 at the age of seventy-seven. He was an ex-President of the Architectural Association and an ex-Vice-President of the R.I.B.A. For a time he was also Chairman of the Board of Architectural Education. In collaboration with Mr. John Keith and Mr. J. A. Slater he erected numerous business premises and residences in the west end of London. His assistance was sought very widely in building disputes and he was well-known as an independent arbitrator. About a year ago he was presented with an address, signed by men of the highest eminence and standing in architecture, and acknowledging his great and disinterested services to the profession.



THE second Annual General Meeting of the Architecture Club was held on November 18, 1924, in the Meeting Room of the R.I.B.A. Mr. J. C. Squire, who occupied the Chair, gave an account of the Club's work during the last twelve months, and outlined the scope of its immediate activities in the future. Mr. Squire said that the principal feature of the past year's work had been the Spring Exhibition at Grosvenor House, kindly lent by the Duke of Westminster. Although the Exhibition was itself successful by reason of the fine collection of architectural

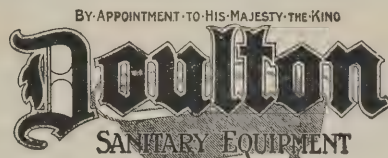
*Architectural
Notes and
Intelligence*

works shown, it was a disappointment from the point of view of attendance. He told how the British Empire Exhibition authorities approached the Architecture Club with a request for their assistance in organizing a representative exhibition of British Architecture in May. The Club also co-operated with other bodies in the matter of St. Paul's Bridge, and took an active part in the organized protest that was made by the leading artistic bodies of London. The Club has held three dinners during the year.



THE President and Council of the Royal Institute of Architects were entertained to dinner by the President and Council of THE SOCIETY OF ARCHITECTS on the evening of Thursday, December 11, at the Piccadilly Hotel. The President of the SOCIETY, Mr. A. J. Taylor, was in the Chair, and after a few introductory remarks called upon Mr. E. J. Partridge, the immediate Past President, to propose the toast of the guests. In doing so, Mr. Partridge gave a brief resumé of the circumstances which had led up to the amalgamation agreement, paying special tribute to the services of Mr. Maurice Webb, a past member of the Institute Council. Mr. L. Sylvester Sullivan seconded Mr. Partridge's motion. The following replied to the toast : Messrs. J. A. Gotch (President, R.I.B.A.), H. T. Buckland, E. Guy Dawber, Walter Cave, H. V. Lanchester, H. C. Corlette and Percy Thomas. There were no other toasts, but before the proceedings terminated the President of the Institute expressed the appreciation of the Council of the invitation extended to them by the Council of the SOCIETY, and was followed by Sir Banister Fletcher in support. Mr. Taylor, the President of the SOCIETY, in responding, called upon the Secretary to speak, and Mr. C. McArthur Butler in complying expressed the hope that he might continue after the amalgamation to be of some service to the profession, particularly in the direction of Registration. Mr. T. C. Sterndale Bennett added much to the harmony of the evening by his musical humour.

The following were present : the SOCIETY OF ARCHITECTS' Council : Mr. Alfred J. Taylor (President), H. M. Robertson, Major C. F. Skipper, L. Sylvester Sullivan, Thos. Wallis, N. D. Sheffield, E. J. Partridge, E. C. P. Monson, E. J. Sadgrove, Percy B. Tubbs, W. G. Ingram, Grahame B. Tubbs, Major H. Barnes, M. Chester-ton, P. M. Davson, G. Coles, A. B. Hayward, P. A. Hopkins, H. C. H. Monson, F. C. Moscrop-Young, T. Taliesin Rees, H. W. Smith, F. T. Verity, E. J. Williams, G. E. Withers, W. H. Robinson, C. McArthur Butler (Secretary) and C. A. Barman (Assistant Secretary). The Royal Institute of British Architects' Council : Mr. J. Alfred Gotch (President), H. T. Buckland, E. Guy Dawber, H. V. Ashley, Walter Cave, H. C. Corlette, Sir Banister Fletcher, H. M. Fletcher, Francis Jones, H. V. Lanchester, P. E. Thomas, H. C. Bradshaw, L. H. Bucknell, Professor L. B. Budden, A. J. Hope, E. P. Warren, H. S. Goodhart-Rendel, Ian MacAlister (Secretary), Rudolf Dircks (Librarian) ; E. J. Haynes (Secretary, Board of Education).



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NOTICES

A MEMBER (in any class) shall be deemed to have knowledge of any by-law, regulation, rule, announcement, or other notice issued by the SOCIETY or by the Council and published in the *Journal*, as if the same had been served separately and personally or by post upon such members, but in all matters affecting the alteration of the SOCIETY's Articles of Association, notice shall be sent to all members as provided by Articles 68 and 69 of the SOCIETY's Articles of Association. [*By-Law 51*].

MEETINGS, JANUARY 1925

Wednesday, January 14. The Society of Architects' Lodge No. 3244, at the Holborn Restaurant, 5 p.m. Particulars may be obtained from the Secretary at 28, Bedford Square, London, W.C.1.

Thursday, January 15. Committees and Council Meetings, followed by an Annual General Meeting, 6 p.m., for the election of new members, Council's Annual Report, Auditors' Report, and other business.

NOMINATIONS FOR MEMBERSHIP

The following nominations are announced under By-law 19. Any objections must be made in writing and must reach the SOCIETY not later than the first post on January 14, 1925, specifying the grounds on which such objection is based, otherwise the names will be submitted for election under By-law 20, at the Annual General Meeting on January 15, at 6 p.m.

As Members :

BENNETT, JOHN GARRETT, 34, Merton Avenue, Chiswick, W.4 ;
PHILLIPS, JOHN HAROLD, 'Ipsley,' Woodthorpe Road, Brandwood End,
Birmingham (qualified by special examination) ; WILDE, JOHN PETER,
4, St. Mary's, Bootham, York.

DUAL MEMBERSHIP FEES

By a decision of the Council those members of the SOCIETY who are also members of the Royal Institute of British Architects will, upon the dissolution of the Society (which is expected to occur during the present session) be eligible for the refund of a proportion of any current membership fees paid to the Society.

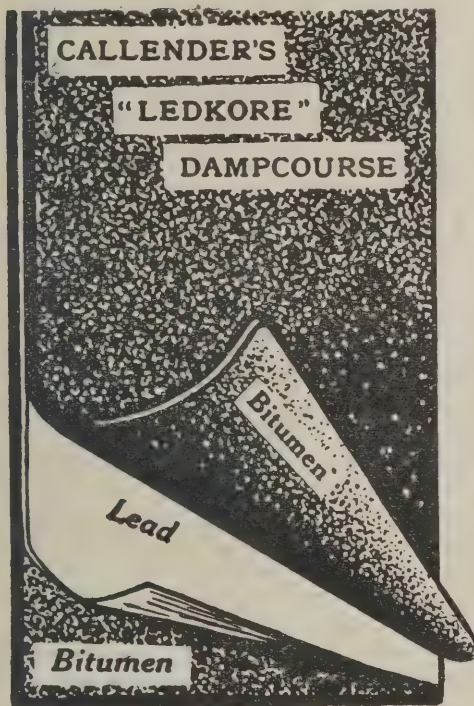
[Continued on page fourteen.]

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NOTICES. *Continued from page twelve.*

REMITTANCES

Remittances intended for the SOCIETY should be made payable to 'The Society of Architects.' The Secretary appreciates the confidence reposed in him by those who make such remittances payable to him personally, but he would be glad to be relieved of the responsibility and clerical labour which they involve.

ARCHITECTS' BENEVOLENT SOCIETY

The following letter has been addressed to the Architects' Benevolent Society :—

Dear Sir,—It has always seemed to me that the Profession as a whole does not at all adequately support the Benevolent Society, and it has occurred to me that now the absorption of THE SOCIETY OF ARCHITECTS by the R.I.B.A. seems to be almost a certainty, that a good opportunity has arisen to make an effort to obtain better support, and many who belong to both bodies could perhaps be persuaded to increase their subscriptions without any extra expense to themselves.

It would seem by the published list of membership of the former that there are about one hundred who are either Fellows or Associates of the latter, and no doubt there are many more who are Licentiates. As all these gentlemen will be saving double subscriptions when the amalgamation takes effect, could not an effort be made to induce them to transfer the amount thus saved to the Benevolent Society?

I myself am a member of the SOCIETY and a Licentiate of the Institute, and I put forward the offer for what it is worth, to increase my annual subscription by the amount saved, which I think would be £2 2s. 6d. per annum, if say at least nineteen more could be induced to do the same, and this increased subscription I would maintain as long as I found I was able to afford to do so. Others might only be able to make a donation, but if they could all be induced to donate say the amount saved in 1925, it would be a considerable sum. I must apologise for my presumption in making this suggestion, and must ask that my name may not be mentioned.—Yours, etc.

ERRATA, YEAR BOOK 1925

Alphabetical List (*Members*)—PERREN, CAPTAIN FRANK ARNOLD.
(*Licentiates*)—BATEMAN, WILLIAM HERBERT, M.C., A.M.I.C.E., P.A.S.I. ;
DERHAM, REGINALD DOUGLAS ; RICHARDS, D. HERBERT, F.S.I.

Topographical List (*Members*)—WILKINSON, A. G., ST. OMER.



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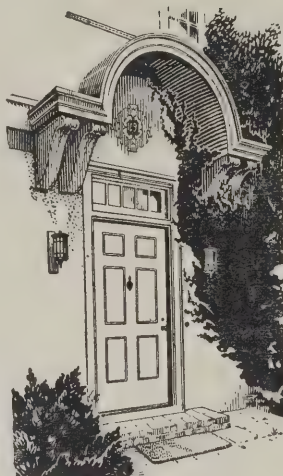
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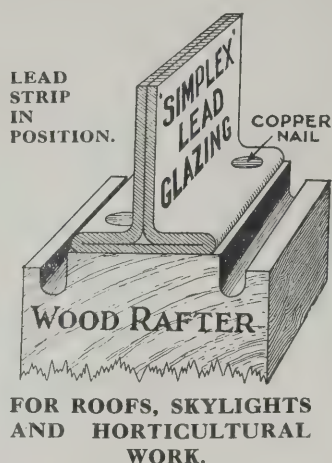
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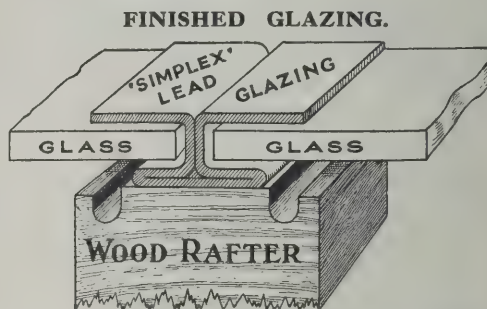


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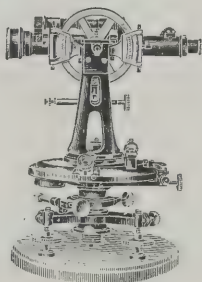


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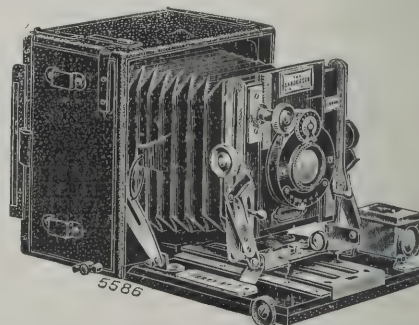
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Should no reader send in a forecast correct in every particular the prize will go to the one who most nearly approaches to the Jury's finding. If several readers should send in correct selections the prize will be divided at the discretion of the Council of THE SOCIETY OF ARCHITECTS, who will confirm the report of the scrutineers before this is made public, and whose decision on any matter relevant to the Competition is to be taken as final.

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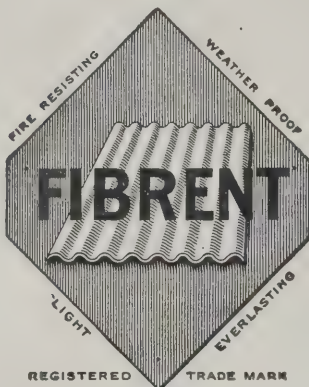
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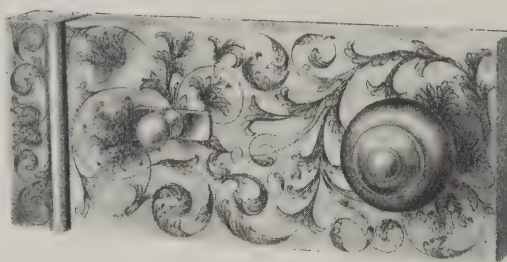


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Into some other figure doth it range ;
Thus rolls the restless world beneath the moon :
Wherefore, my mind, above time, motion, place,
Aspire, and steps not reached by nature trace.

WILLIAM DRUMMOND
of Hawthornden
1585-1649



SEASIDE RESIDENCE FOR A MILLIONAIRE

By E. Fraser Tomlins

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. iii. No. 28

FEBRUARY 1925

PUBLIC SCHOOL ARCHITECTURE

By OSBERT BURDETT

NOW that Sanderson of Oundle is dead, and that the most adventurous of modern experimenters in education has left us, the choice before those seeking a public school for their boys is more or less where it was. The interesting question thus arises how an undistracted choice would be determined if it were made simply on the evidence of the buildings? A fair answer would involve acquaintance with the architecture of every available school. The present writer is necessarily limited to the few of which he happens to have personal knowledge, and that only the humblest lay knowledge. But the question is at least as instructive as the answer. It is, like most simple questions, amusing in Rossetti's sense ; it is also not unimportant when a man recalls the part, not less valuable because at first unconscious, that architecture played in his sense of the worth of the schools wherein he himself was educated. The development of this sense normally begins at home, our earliest school.

Any house in which the boyhood and youth of a man have been passed without interruption must, if unconscious influences be as great as we are now taught to believe, profoundly affect his idea of the fitness or unfitness to their ends of human habitations. If he has been lucky, he will grow dimly aware how delightful life can be when human beings are worthy of the backgrounds provided by good architects. Suppose him, further, to have been born in a long L-shaped house, with a walled garden between the arms to complete the suggestion of a quadrangle. Then, for the rest of his life, the quadrangle will surely seem to him the most urbane frame for the social life of a family, a school, or a college. If this happens too to have been

*Public School
Architecture*

familiar to him in London, the sense of space, the horizontal suggestion of repose and leisure, will have been doubled by contrast. Only later will he relish duly the architectural irony of the common expression which speaks of those who inhabit tall houses as people who live in 'straitened circumstances,' or understand that the quadrangle, the long low house even, is no fanciful picture of leisure; it implies the possession of land, which is the foundation of wealth. From this he will infer that there is no more appropriate form for school buildings than the quadrangle. A valuable simplification has thus been brought into his choice. Even the possibility of Greek studies, and the absence of a class in type-writing, will hardly weigh against the lack of a quad.

To come to our first illustration. It was in the court at Marlborough that the visible sense of corporate tradition, of a purpose and a life transcending our personal selves, was least absent; for architecture should be, primarily, the visible expression of urbanity in common life. We have been told that the soul *is* form and makes the body. The architecture, being the form, is thus the soul, at least of the founders, of any school. At the school just named, the court was exceptionally important, because all its lettered sons have a grave grievance against it, to this day. While they heard much, and still hear, of the bishops and field-marshal that the school has 'produced,' the one name of European renown was never mentioned. Even in the latest history of the school (1923), I do not find it in the index. There was a portrait of William Morris in the reading room, but we never saw, the school may even not have possessed, the abundant examples to be expected of the Kelmscott Press, the papers, the hangings, that Morris made. Surely the court with its eighteenth century corner, its surviving Castle Inn, was a necessary corrective of this philistinism. The court was unambitious, haphazard, but none the worse for that. It was a frame, a vesture, a presence, transcending our microscopic selves. The natural desire to claim illustrious alumni makes this neglect of a modern humanist the more odd. What other recent man of genius recovered a humaner tradition or provided more varied forms of beauty to enrich the walls, the library, one might almost add the architecture, of his old school? In this avoidance of him, the court remained like a niche empty of its statue; but a well-placed niche, as architects are aware, has æsthetic functions. It expresses, among these, an appetite, especially when the appropriate figure is not open to dispute.

A quadrangle may contain architectural anomalies, as does the great court of Trinity, at Cambridge, for example, but any such are subdued to the whole provided that the three chief sides at least are conterminous. Turn from the great court of Trinity to the front court of King's, and note the difference. In the latter, the famous chapel occupies alone the north side; Gibbs' building is a separated block upon the west; Wilkin's building and the hall are on the south, and the screen that does join Wilkin's building to the chapel only emphasises the detachment of the separate parts. The quadrangle must be a true quad, not four separate blocks placed in the mimicry of a square. The latter, as King's has found, encourages a tendency to scepticism, and begets the mannerisms at an expense of the sincerity of thought.

*Public School
Architecture*

When once we have duly considered the importance of this grouping, the effect upon our choice of schools is curious. It rules out Harrow at once. The reason, it is pleasant to add, is no fault of the founders or their architects. It resides in the cruel chance that made the high road, which is also the High Street of the old town, traverse the ridge of the hill, so that every building must be placed on one side or the other of the highway. Thus the school buildings are split in twain, and no school known to me is so sadly deprived of architectural unity as Harrow. As if to emphasise the danger of this loss, every boy, in these days of motors, risks his life when he crosses the street from one building to another of his school. The school is cleft in two, and nothing whatever can join it together. The cause of Byron's melancholy is now explained. We must seek the foundation of it here. So susceptible a boy must have suffered from this fission. An examination of the poet's references to architecture would be revealing on this matter. The incomplete War Memorial at Harrow tries not unsuccessfully to assimilate, to the eye at least, the two halves of the school buildings by a flight of steps on one side, the material of which also provides a visible transition from the old rose-red brick of the original building to the flint of the comparatively recent chapel. If a schoolboy were a bird, he could now gain a unified prospect from the air, but any Harrow boy who remains less than half an angel is architecturally exiled from his school. No wonder Mr. John Galsworthy is famous for his worship of impartiality, for his forensic attempt to do justice to both sides. No wonder Mr. Baldwin desires to reconcile Imperial Preference with Free Trade. Harrow, being the Siamese-twin of school buildings, is necessarily

Public School Architecture two-minded. It is architecturally disunited. It must be eliminated therefore from our choice.

Since the few schools that can be named here are no more than illustrations of the argument, a generalisation, on school chapels, for example, is a relief. Experience shows that these should not resemble the shape of churches, if the sense of a particular corporate worship is to be manifest, and therefore felt. If the 'manifest presence' be absent in the architecture, the sense of the 'real presence' may be missed. The chapel should be a long narrow building, with the stalls set opposite to each other as they are in a chancel or a choir. Rows of boys facing the east degenerate into a miscellaneous congregation. Two lines of opposed stalls express a sodality of worshippers. May one enforce this lesson by the example of the dining table, where the communion of the physical body, with the grace of hospitality attending, has been universally respected in this way? Unless memory is at fault, the chief architectural oversight at Lancing is that the ambitious chapel in tall French Gothic is a church. Otherwise, respecting facts rather than ideals, what modern school surpasses Lancing in the fitness of its architecture? A fine site, above the mouth of the Adur, set on a spur of Down to dominate the flats and the sea; the colour of the grey surf reflected in the flint of the principal buildings; the quadrangular design. The architect's impress, however his plans have been modified or left incomplete, pervades the place, and the Gothic style for once aptly emphasises the original religious purpose of the foundation. If an untrained memory after a brief visit is not to be mistrusted (this is doubtful), the architectural claims of Lancing are real. Eton is architecturally a college, as, among palaces, is Hampton Court. Winchester, speaking from memory, I recall to be a medley, but a corporate medley, of buildings. Only when the quads are small and made of blackened stone, does recollection, of Corpus at Oxford, make the form too dark, too gloomy, for our nonconformist climate. Flooded with sunlight these may boast of their deep shadows. In winter, on wet grey days even, they add another cloud to the sky.

Of the Victory Scholarship and the winning design, I am not qualified to speak. It was however with an irrepressible sense of pleasure that a quadrangular suggestion was observed in the plans. To square a circle may not be possible, unless the circle be a ring at a public auction. To suggest a quadrangle is enough, and I hope that a fact so simple will always be remembered by the founders and builders of public schools.

A CANDID CRITIC

By C. & B.

SOME few months ago watchful citizens of Manchester used to notice an observer of their city, apparently a serious student of the local architecture. The phenomenon was unusual. Others fancied the visitor was absorbed in reading the advertisements which disfigure Manchester façades as grievously as is the case elsewhere. Of course the last thing in the world which the ordinary person in Manchester would dream of doing is to read these glaring and tendencious signs ; but the amiable superstition that they really are profitable survives among the traders concerned. So it came about that while one group of Mancunians realised with surprise that their architecture was being studied, another group smiled at the innocence of an unsophisticated wayfarer who took the trouble to read their vulgar legends. And then soon afterwards a series of articles appeared in the *Manchester Guardian*,¹ telling us about ourselves, exposing the shortcomings of the local architecture ; but what was much more intriguing, we learned about interesting and even remarkable buildings which had eluded notice or else had got obliterated with soot. The visitor hailed from Liverpool—C. H. Reilly—a Professor of Architecture to boot ; and many came to look forward with ever growing pleasure to the next instalment in the newspaper : clear, candid, and informing criticism, illustrated moreover with pictures of streets and warehouses with which all were familiar ;—so often seen but so seldom looked at, so well known yet so curiously remote.

Wherein did the charm and value of these short articles lie ? Partly no doubt in their novelty, for Manchester had never been given a synthetic view of itself, partly too because these essays supplied what is sadly lacking in modern criticism, namely, well informed and unbiassed criticism of the buildings which form our modern streets, of the streets which form our modern town, and of the town itself where we live, and which influences in one direction or another the whole life of a modern community. Why are qualified men so reluctant to discuss these things ? In a second volume, also

¹SOME MANCHESTER STREETS AND THEIR BUILDINGS. C. H. Reilly, Roscoe Professor of Architecture, University of Liverpool. Liverpool: The University Press (Lond.: Hodder and Stoughton). Five shillings.

A Candid Critic issued last autumn, *Some Architectural Problems of To-day*,¹ Professor Reilly handles his subjects in a broader sense and with more extended perspectives. The book, he tells us (or rather his publishers do so, according to the autaspasmic system now prevailing)—the book is ‘written in a popular way for the general reader. Architecture is the art from which none of us can escape: every intelligent citizen, indeed everyone living in a house must perforce take an interest in it.’ Here we have five and twenty newspaper articles dealing with five and twenty crucial phases of the subject—Offices, Banks, Railway Stations, Churches and Cathedrals, Houses in country and suburb—and so on,—each topic being handled with an insistence on the essentials, and with a wealth of illustration drawn from extended travel, in particular with an intimate knowledge of American architecture. The articles are much too short. One immediately feels that the problem as stated by this very thoughtful but over-terse author deserves a much fuller treatment at his hands;—so much is left unsaid and so much would repay amplification: we are perforce content with too brief reviews of great themes. Let us add that here and there he is quite polemical. He chides Norman Shaw’s New Scotland Yard as the pastiche of a German Schloss or a French Château. Is the analogy convincing? The building at least fulfils its primary function of being a fortress, and we have a dozen prototypes at home beginning with Glamis and Holyrood. Again, the Gothic revival is credited with most of our modern sins and solecisms. It broke the secular tradition of British architecture and the author is ‘appalled by the infinite danger wrought by that movement of earnest but archæologically minded men.’ This however is an excursion into bygone history whatever its influence on our own times may be. Much more interesting, much more vital, is his criticism of contemporary architecture, of those living problems which concern us to-day, and upon which sound well-balanced and fearless judgment is sadly lacking. Those well qualified to inform us are in the habit of confining their researches to the past. Sir Reginald Blomfield on old French art is unsurpassed even by French writers. Jackson and Street still hold their own with unrivalled certainty. If only Blomfield would place his pen (and his aphorisms) at the disposal of lay people who are longing to know about Leeds or London or Bristol! *O Utinam!* On the confusions of

¹SOME ARCHITECTURAL PROBLEMS OF TO-DAY. C. H. Reilly. Six shillings.

modern painting he is eloquent enough : everybody should read his recent address to the Birmingham and Midland Institute, entitled *Off the Track*. *A Candid Critic* But somehow or other the lay mind is better equipped to form correct judgment about a faulty portrait than about an ill-constructed house. In pictorial art, criticism is more intuitive, less liable to error, in short much less dependent on expert guidance, than when it tries to assess, or rather to analyse, the merits of a post-office or railway-station. We get most help where we least need it. We are too seldom afforded the counsel of the trained expert. I suppose it is 'unprofessional.' But what is really needed is the elucidation of an art rather than the sanctification of a profession. By all means let the architects register themselves, but not create a hierarchy in the process. Our troubles in modern architecture are largely attributable to defective knowledge on the part of the public. How can the public be blamed, and who is really responsible for its ignorance ? The public is the patron, and the patron is ill-informed : he is consistently denied access to the arcana of professional criticism. The patron is seldom taught how to enjoy the masterpiece of to-day, still more rarely how to condemn the iniquity.

Herein lies the abiding value of Professor Reilly's short studies. One has read whole volumes about Regent Street, old and new : in a few brief pages he tells us the truth. Veritas has at last emerged from her well, a little shy, and perhaps somewhat abashed by her migration ; but murmuring to herself that an old-time worshipper at her shrine was right in saying that, even if an offence should spring from the truth, better that the offence should come rather than that the truth should be concealed.

WAR MEMORIALS

By GERALD WELLESLEY

THE impulse to commemorate the dead is growing. Millions of lives have been given in the wars of the past and their owners' names are unrecorded. The earliest collective war memorials were erected after the campaign in the Crimea. The colonial wars of the nineteenth century have left their mark, usually in the shape of lacquered brass tablets in our cathedrals, and the second Boer War (1899-1902) is commemorated throughout the country on a scale which at that time was quite unprecedented. But we may safely say that all the memorials of the past put together would not amount to one half of those set up in the last five years. That so large a mass of masonry and sculpture, serving no utilitarian purpose, should have taken shape during a period of high prices and trade depression is a clear indication of how much these many war memorials mean to the survivors. The predictions of the prophets, who foretold that the sumptuous wreaths on the Cenotaph in Whitehall and the primroses in their jam-pots at the foot of the village cross would rapidly diminish as the years went by, have not been fulfilled and there can be no doubt that war memorials play a surprisingly important part in the lives of a people to whom commemorative sculpture has hitherto meant so little.

It is as yet too early to judge how far this great national impulse has benefited the arts and how far the artists have risen to the occasion. But most of the war memorials have now been erected and a preliminary survey may already be taken of the results achieved. By these results the state of the arts of architecture and sculpture in the present age are going to be judged by posterity for artists have been called in to help the nation to give material expression to a national impulse in a way that is quite without precedent. It is melancholy to think that any village community should have rated the sacrifice of ardent young lives so low that it was held that their adequate commemoration was achieved by a cross of Cornish design and granite sold in various sizes by large departmental stores. If the memory of the loved dead means so much to them that people must carve their names in stone it seems sad that they will take so little pains about the stone. But



Fig. 1. ROCHDALE
Sir Edwin L. Lutyens, R.A.



Fig. 2. STOCKTON-ON-TEES
Lanchester, Lucas and Lodge

although it is deplorable that any purely commercial memorials should have been thought good enough we may at least be thankful that so many were willing to give a little more thought and trouble.

In this article it is only proposed to deal with the purely architectural memorial. Consequently crosses and monuments in which sculpture pure and simple decidedly predominates over architectural design have been excluded. Complete buildings and tablets and memorials affixed to the walls of existing buildings are also outside its scope. A vast amount of material remains, too vast for anything save a cursory review within the limits of a magazine article.

Purely architectural memorials may be divided into five categories as follows: (1) the Cenotaph; (2) the Pylon; (3) the Obelisk; (4) the Column; and (5) the *Tempietto*. It is often difficult to differentiate between the first two categories especially as sometimes the public, and even the designers, call pylons cenotaphs probably owing to the recent popularisation of that hitherto unfamiliar word. But essentially a cenotaph is an empty tomb and should, therefore, have as its most important feature a sarcophagus more or less of the proportion of the human body. It will be found that these five categories include almost all architectural memorials though there may sometimes be doubt as to which category a monument falls into. We will now examine some instances in each class.

The Cenotaph. Naturally the first place must be given to the national war memorial in Whitehall, the prototype of nearly all the other cenotaphs. A great play-wright once said that he wanted to write a play which would please equally the philosopher and his cook. In terms of architecture Sir E. Lutyens has realised this ambition. A few philosophers—if the word may be applied to architectural critics—were found to cavil, but the majority endorsed the opinion of the inarticulate public that a great artist, who, perhaps, more than any other living British architect possesses the divine afflatus, had been inspired to produce a work which exactly satisfied the nation's want. The effortless originality, the dignity and simplicity of the Whitehall cenotaph still criticism, and the fact that it occupies the site of an identical temporary structure saluted by detachments of the allied armies at the peace celebrations must far outweigh any feeling that it is in itself somewhat inadequate in mere size and position to commemorate the war sacrifices of the British Empire. Sir E. Lutyens has himself designed cenotaphs all

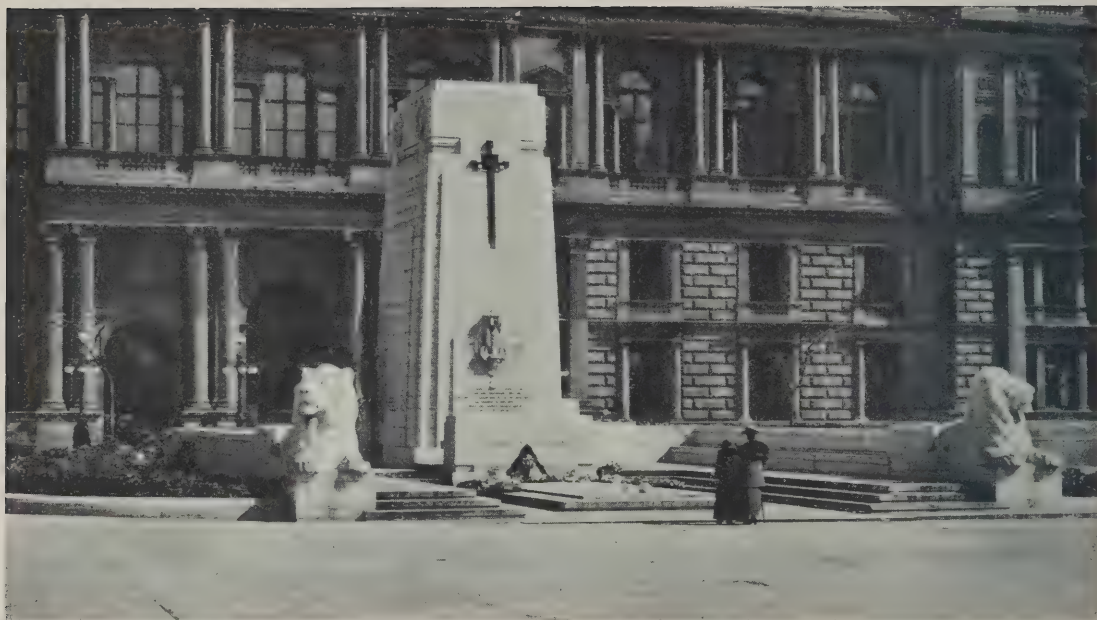


Fig. 3. GLASGOW
Sir John J. Burnet and Partners

over the country, such as at Rochdale (fig. 1), and many close imitations, some almost copies, have been put up by others. A very successful cenotaph which has nothing in common with Whitehall, beyond the mere fact that it represents a sarcophagus placed high, is that designed for Stockton-on-Tees, by Messrs. Lanchester, Lucas and Lodge (fig. 2). This is a satisfying and successful architectural composition which, however, is probably rather more to the taste of the 'philosopher' than the cook. As a piece of pure design it is difficult to see how it could be better except for the mouldings which are rather unhappily interpolated between the bases of the pilasters and columns and the pedestal on which the whole order stands. The cenotaph at Beaumont College, designed by Sir Giles Gilbert Scott (fig. 4), departs entirely from the Whitehall formula. As was appropriate in this case, it is a definitely religious composition made up of three chief elements, an altar, a sarcophagus and a crucifix. The religious features naturally aid the general impressiveness of this memorial which reaches a level far beyond any mere success in architectural design, fine as this is. In its peaceful setting, surrounded by tall trees, this memorial can never cease to be an object of reverent awe to succeeding generations of Beaumont boys.

The Pylon. In dealing with the pylon type we are confronted from the



Fig. 4. BEAUMONT COLLEGE
Sir G. Gilbert Scott

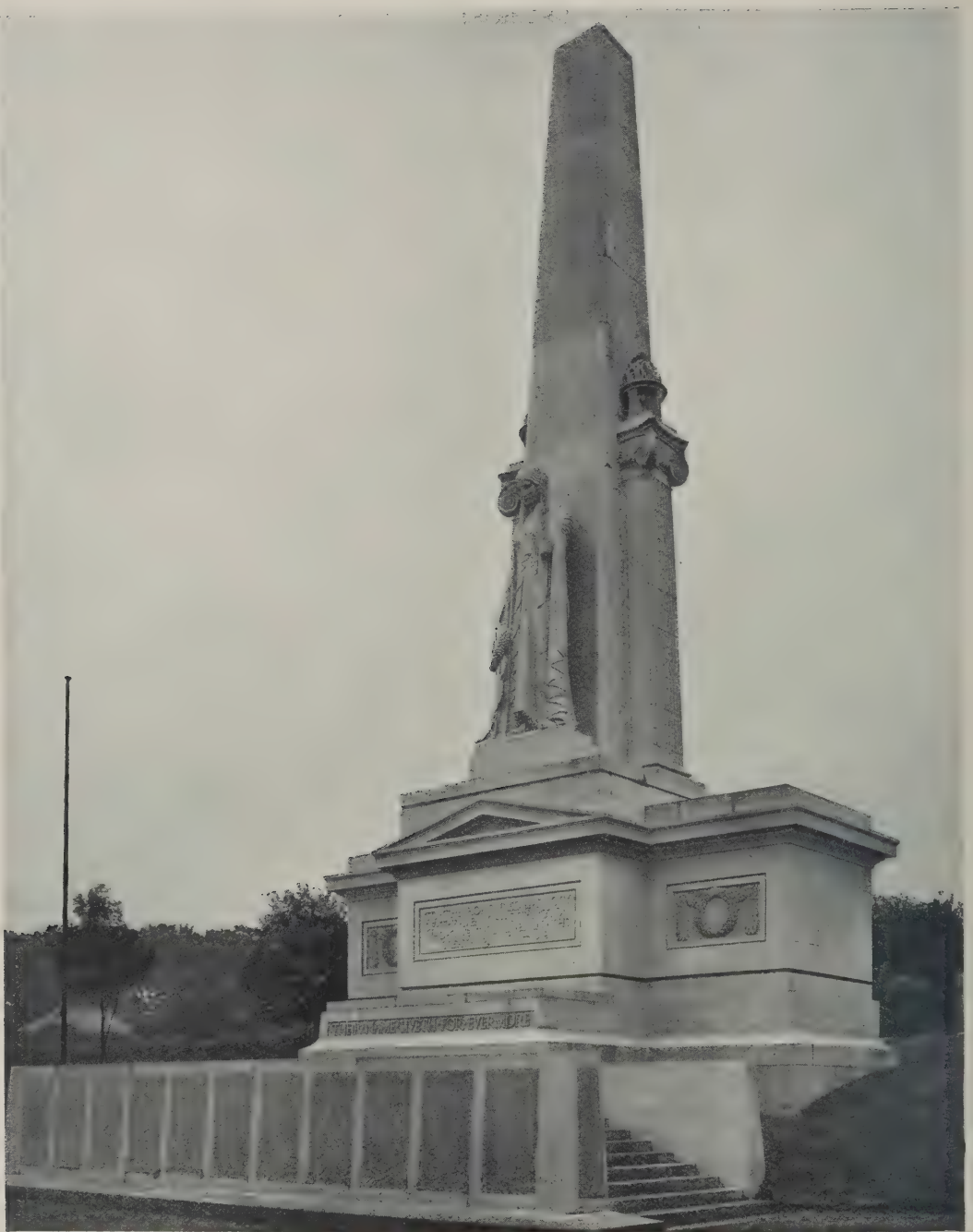


Fig. 5. ACCRINGTON
Professor C. H. Reilly

very start with the difficulty already alluded to of drawing a line between pylons and cenotaphs, for the Glasgow Memorial (fig. 3), designed by Sir J. Burnet, which might be called a typical pylon, is termed by its distinguished creator a 'cenotaph.' The illustration renders a description of the monument unnecessary. It is simple, dignified and thoroughly modern in feeling. Perhaps the least successful part of the composition are the two lions which seem too large for the rest and look as if they had been modelled for a higher position. For convenience of classification Sir R. Blomfield's R.A.F. Memorial on the Victoria Embankment may be called a pylon. This monument is happily conceived and the great gilt eagle makes a successful and appropriate finial when seen from Westminster Bridge glinting in the sun on a fine day or silhouetted to a spectator on the embankment against a misty sky. The site is a magnificent one, but it inevitably makes the monument look a little small from the other side of the river. It might have been more effective in a rather less isolated situation. The Portsmouth Naval Memorial on Southsea Common, designed by Messrs. Granger and Leathart, is a pylon of vast dimensions terminating in a mass of sculpture. On this site, which is visible far out to sea, a broad and simple treatment has been rightly chosen and the monument should 'carry' well when seen from a distance. Other notable instances of the pylon type of memorial are those at Leamington and Dundee.

The Obelisk. The obelisk is probably the most popular form of memorial. Very conspicuous examples are the Dover Patrol obelisks on both sides of the Channel, the Cape Helles Memorial, the Royal Engineers' Memorial at Chatham, the North Western Railway Memorial at Euston, and the North Eastern Railway Memorial at York, by Sir E. Lutyens, while among many others the towns of Skipton, Harrogate and Southend-on-Sea have erected obelisks as war memorials, the last designed by Sir E. Lutyens. A very original obelisk is that designed by Professor Reilly for Accrington (fig. 5). Usually an obelisk is treated as a tall thin isolated spike; Professor Reilly's obelisk is broadened out and becomes merely one element in a composition. As a master of delicate Greek detail Professor Reilly has no rival and the Accrington memorial is an exceedingly competent and finished work. Whether the architect was happily inspired in his two rather dumpy pilasters, which seem to lean back against the obelisk for support, must be a matter of opinion. One of the most successful of all the war memorials is

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that erected at Southport from the designs of Messrs. Grayson and Barnish (fig. 6). It consists of a perfectly plain obelisk, faultless in its proportions, flanked by two open colonnades. At both ends of each colonnade are shrines containing small circular altars and having the names of the fallen inscribed on the walls (fig. 7). All the detail is of the finest quality, and for this Mr. Tyson Smith, the highly competent Liverpool architectural sculptor who also carried out the carving at Accrington, must receive much of the credit. One infers that the obelisk is seen down open streets on the short axis, but what exactly happens is not clear from the photographs. Beyond the colonnades on the long axis are tree-girt lawns with pools reflecting the architecture. The Southport Memorial, like the Beaumont College and Whitehall cenotaphs, is emphatically one which pleases both the philosopher and the cook. The four shrines cause that little involuntary gasp which only inspired architecture can give.

The Column. It is curious, considering the great precedents for its commemorative use, that so few columns have been raised as war memorials. The most important is that designed by Mr. Clyde Young, and erected by the munificence of Lord Iveagh to the fallen of the villages of Elveden, Eriswell and Icklingham (fig. 8). This huge Corinthian column on a lonely site makes a great effect and the general relation of pedestal, shaft, capital and terminal vase are very successful, but the capital itself is not quite happy and looks as if it were designed to be seen exclusively from immediately underneath. All the experience of the past goes to show that the Doric capital lends itself best to the isolated column. A capital of this kind is in part responsible for the success of Mr. George Hubbard's memorial for Montgomeryshire. There is a very successful village war memorial at Mells, in Somersetshire, from the designs of Sir E. Lutyens, which consists of a column on a pedestal crowned with a figure. The same architect is responsible for the column erected on the Island of Ceylon (Fig. 9). The column itself, and the pedestal on which it stands, could hardly be better. But the base below the pedestal seems unnecessary, and, combined with the very tall vase crowning the column, makes the whole monument a little lanky.

The Tempietto. This form of memorial has also, oddly enough, been somewhat neglected. The Shrewsbury war memorial by Messrs. George Hubbard & Son is a typical *Tempietto*, that is to say a small circular building containing a statue. But, though the proportion of order, entablature and



Fig. 6. SOUTHPORT
Grayson and Barnish



Fig. 7. SOUTHPORT.
Grayson and Barnish

roof are pleasing, it is not wholly successful as it should have been raised higher than the three steps between the bases of the columns and the ground level. Moreover the figure of St. Michael which it contains is nearly as tall as the columns and looks too big for its position. The Dewsbury memorial by Messrs. Adams and Arthur (fig. 10), is an original and successful treatment of the *Tempietto* motif. The competition for a memorial for Coatbridge was won in the last few months by a *tempietto* design which somewhat resembles the Dewsbury monument.

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There are, of course, purely architectural memorials which elude our classification, such as, for instance, the beautiful Gate of Honour at Mill Hill School, designed by Mr. Hamp, the altar in one of the bastions of the old town wall at Canterbury, designed by Mr. Herbert Baker, as a memorial to the fallen of the County of Kent, and Sir E. Lutyens's memorial Loggia at Spalding. But to make even the most cursory mention of all the meritorious war memorials would be far beyond the scope of this article. If it serves to stimulate rather than to assuage curiosity in a subject which must be of great interest to all who care for the development of architecture in this country, the writer's object will be fulfilled.



Fig. 8. ELVEDEN, ERRISWELL AND ICKLINGHAM
Clyde Young



Fig. 9. CEYLON (AT COLOMBO)
Sir Edwin L. Lutyens, R.A.



Fig. 10. DEWSBURY
Adams and Arthur

EDITORIAL COMMENT

OUR notes this month having, through no fault of ours, grown to an unprecedented bulk, we think our readers will be glad to see them printed in the middle of the number instead of in their usual place.



ON December 29 of the old year the Commission of five experts appointed in 1921 by the Dean and Chapter of St. Paul's to inquire into the Cathedral repair work presented its second interim report. This report constitutes a notable document, and one which has not perhaps been generally examined as it should be. Two-and-a-half years have elapsed since the appearance of the first interim report. What has the Commission been doing meanwhile? Its attention has been 'concentrated on the best methods of consolidating the interior structure of the main piers, which carry a considerable proportion of the great load of the drums, the inner and outer domes,' and the brick cone. The phrase 'a considerable proportion' applies of course to the load of the drums only, for it is well known that the four angle bastions are now so insecurely attached to the piers that they do not help these to carry either the cone or the domes. The reasons for this detachment need not be fully gone into here, but it is well to remember that not only are the bastions more than twice as voluminous as the piers, but they have from the beginning been far less heavily loaded. Clearly where the greater burden is carried by the lesser support the supports cannot be relied upon to behave just in the same manner. 'Various experiments,' says the report, 'have been made with the object of strengthening the interior rubble filling of these piers by injecting cement under pressure into the cavities that exist in the rubble filling.' This injection of cement is a process invented by James Greathead and used by him in the construction of electric railway tubes. Its great value in restoration work was soon discovered, and to this it has been applied with considerable success in all parts of the country. Liquid cement, or cement grouting, is itself, however, no novel substance. It has been familiar for many years, and an ordinary watering-can has usually sufficed to run it into the interior of a fresh piece of building work. The

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superiority of the pumping machine lies chiefly in the ease with which it allows the cement to be introduced through the face of an existing wall into the bulk within. Further, with it the grouting may proceed from below upwards, thus allowing the imprisoned air to escape as the cement rises to a higher and higher level. There is, however, one serious drawback. In a freshly-built wall where hand-grouting is done gradually, layer by layer, the man who holds the watering-can is able to see where the cement goes. The man who holds the nozzle of a Greathead grouting machine, on the other hand, is not. He cannot possibly tell whether his cement penetrates into the cavities that are to be filled. Has he no means of ascertaining? The Commission says not. 'It is,' states the report, 'practically impossible to say that the whole of the pier has been completely consolidated.' What is meant by *practically* impossible? Are we to understand that it can be done, but that to do it would be difficult or inexpedient? Or that the result can be computed but not put to any conclusive test? We think our readers will agree that what is meant is that it is in fact quite plainly *impossible* 'to say that the whole of the pier has been completely consolidated.' If it be remembered that in the crypt the piers are forty-three feet wide by twenty feet thick, or about as large as the drawing-room of a great west-end house, such a confession will elicit no surprise. To pump liquid cement to a depth of ten feet into a mass of loosely-built stone is not in itself an easy task, and no one in his senses would declare that the cement was certainly reaching the inmost cavities and consolidating the whole of that mass. It is doubly impossible to say this. First, the *amount* of hollow space cannot be ascertained; hence it is not known how much cement *ought* to be used to fill it, nor how far the cement actually used (which may of course be measured) is adequate. Secondly, even if the *amount* of space were known its *formation* would still remain undivulged, and a hundred tenuous *culs-de-sac* might harbour each its modicum of air which could only be compressed but not ejected. The first great triumph of the grouting machine as a means of restoring failing structures was at Winchester Cathedral, whose walls are probably of not more than one-third the thickness of those at St. Paul's. Does anyone know whether the walls at Winchester were 'completely consolidated'—whether the cement was able to find its way into the midmost hollows? Sir Francis Fox, whose courage and judgment exhibited in the strengthening of this venerable structure are alike beyond praise, hopes that

it did, and we can only echo his feelings. Suppose he is right : suppose that the cement did penetrate three or four feet into the very heart of the walls, filling them to repletion, and leaving not a thimbleful of air throughout their whole height and girth. Who shall say that it is doing as much for the twenty-foot piers of St. Paul's? If, on the other hand, the penetration of the Winchester walls was imperfect, it yet may have been amply sufficient to put these out of danger. The same degree of penetration would, however, be of little use to the infinitely more heavily charged piers of St. Paul's.

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BUT let us assume for the moment that the cement grouting is successful in reaching every minutest crevice from end to end of the piers, no matter how unlikely this may appear when we think of the Commission's warning. It is, of course, all the more difficult to believe because we have not even been told how much cement *has* been introduced, nor what is the ratio of this quantity to the entire bulk of the rubble core. Still, we will imagine ourselves convinced. The purpose of the injections is to turn the whole of each pier within the ashlar facing into one great monolith. Why is this necessary? Let us see what would happen if the existing rubble and the newly-poured cement did not adhere together, but formed, upon solidification, a heap of variously-shaped and discontinuous fragments. These fragments would of course press upon one another, the uppermost communicating their weight to those below, and so on throughout the entire height of the pier. Now if the fragments were disposed in extensive horizontal layers like the bricks in a wall this pressure would be adequately resisted, nor would there be any likelihood of one piece thrusting another sideways and so causing the form of the pier to be distorted and its effectual strength seriously diminished. The miscellaneous pieces of material with which the piers of St. Paul's are filled do not of course have their sides parallel and disposed in horizontal planes. If the cement is not going to adhere to these pieces the portions of cement will themselves become only as additional fragments resting in the voids that now riddle the pier. What shape will the cement assume? Obviously the shape of these voids. The voids, we may be sure, will not extend in a horizontal direction. If they did all would be well, and the cement would form itself into horizontal slabs and would

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contribute materially to the stability of the loose rubble, not indeed by its resistance to weight, but by its isolation of the loose filling into separate equally-loaded layers. But for horizontal cracks to form in the substance of a pier it is necessary that the law of gravity should be suspended, and one layer of the core float an inch or so above the next. It would be very helpful if they would do this instead of settling ever more firmly one upon the other, leaving the cracks to form mainly in a vertical direction. Now what shape will a piece of cement assume that has been poured into a vertical crack? What may we expect from the presence of such a piece in a wall? Its shape as often as not will be that of a wedge, and wherever this is so its effect (always provided it do not adhere to the pieces of stone on each side) will be to thrust these pieces apart, inflicting upon the core what is technically termed *shear*. The phenomenon is a common one in old buildings. Scarcely a day passes without the walls of some seventeenth or eighteenth century house being perforce rebuilt because its vertical layers of brick have been pressed apart by thin pieces of mortar making their way downwards in the heart of the wall, greatly assisted no doubt by the vibratory movement set up by passing vehicles. If the rubble core of St. Paul's piers are not to be cut asunder by chisels of cement, are not to be driven outwards by a multitude of adamantine wedges, this cement must be incorporated with the rubble into one integral whole. The first obstacle to such an integration is the presence of dust and loose matter. Unclean fragments of wood or china cannot be stuck together; the glue will stick to the dust and will merely lift off this dust as a painter picks up a piece of gold leaf with his brush. If a stone covered with dust be brought into contact with wet cement it will fare no better. Little wonder, then, that those who have used the grouting machine most extensively and with most success should insist on a thorough cleansing with water of all the parts to be filled up. Sir Francis Fox was careful to do this at Winchester, and that the water was not pumped in without reason is proved by the fact that it came pouring out again thick and black. The instructions issued by H.M. Office of Works to foremen engaged on preservation work inculcate this practice with great emphasis, and require that a large amount of water be used and the walls thoroughly moistened. But the Commission has decreed that no water must be used at St. Paul's, and unfortunately there can be no doubt whatever that the Commission is right. We shall presently see why; meanwhile let us only observe that the grouted piers *cannot* become mono-

lithic without such washing. Nor are dust and powdered mortar the only things that make this impossible. Very little is known by anybody of the constitution of the rubble core of the piers, and we ourselves are no less ignorant than most. It is, however, common knowledge that it contains a large proportion of the materials used in old St. Paul's, materials which have been exposed to wind and weather for centuries before being incorporated in the present fabric. There is also, we understand, a considerable quantity of indurated chalk. Now it is often as easy to pull off the surface of substances such as these as it is to remove a layer of dirt from them. We remember having seen more than one sample of excellent grouting, taken from other buildings under restoration, in which a thin slice of stone, firmly embedded in cement, had become separated from the bulk of the piece as a result of very little stress. It stuck to the cement just as pieces of a pudding will stick to the sides of an improperly greased dish. Immediately under the adherent surface cleavage had occurred. No, the piers of St. Paul's will not become monoliths ; of that we may rest assured. The chisels and wedges of cement will presently drop with a movement that is infinitesimal, imperceptible even through the microscope, but only the more redoubtable in its effect because of the secrecy with which it attacks this living tissue.

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THE forcible grouting with cement of a mass of rubble results of course in a composite substance similar to that known as concrete. Now the preparation of concrete requires precisely the same banishment of all dust that the pioneers of restorative grouting consider essential. This scouring with water is, it should be borne in mind, no innovation of theirs. When the coarse material or aggregate used in concrete has been sufficiently broken up the dust is removed by being shaken through a wire mesh, and if it cannot be effectually removed in this manner it is washed away with water just as Sir Francis Fox says that rubble should be washed before grouting. Why, it may now be asked, does the Commission shrink from this cleansing process ? They have found in the piers of St. Paul's a considerable amount of lime mortar, which they fear may be softened by the water. We have examined several samples of mortar of the time of Wren, and it is true that they were excessively absorbent. Moreover, the effect of water upon these mortars

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was not only to soften them, but to cause them to disintegrate by a process apparently akin to that of slaking. It is, therefore, reasonable to assume that if brought into contact with water the mortar of St. Paul's would suffer likewise. This is, at any rate, what the Commission appears to be assuming. Unfortunately, even when dry the consistency of these mortars was such that they might be reduced to powder between the index and thumb. Now there are many kinds of concrete, and where lightness is wanted with but little strength it may be an excellent thing to use quite flimsy and porous materials such as coke-breeze and pumice stone in its composition. Where the concrete has to carry heavy loads, however, the strength of the aggregate is considered a matter of the utmost importance. Granite chippings, hardest limestone, such are the only admissible substances. The explanation is simple. If two kinds of materials are used the strength of the product will be the strength of the weakest material. If a wall is built of alternate layers of brick and cheese the wall will yield when the cheese yields, no matter how impregnably strong the brick. The piers of St. Paul's do not contain pieces of cheese, but they contain pieces of lime mortar of not much more strength. Will they become any the stronger for being surrounded by the stoutest cement in the world? And how much of this old mortar do the piers contain? A minute proportion—say three to four per cent? It has been estimated by a well-known city architect at twenty-five per cent. This reckoning sounds as though it were a little high, but if it is anywhere near the truth the Commission has reason, surely, to be alarmed. We could go on discussing the probable effect of the absorbent mortar upon the new cement grouting, from which it may extract who knows how much of its water content, rendering it 'short' and impeding its movement. But enough has been said of the constitution of the piers to explain the Commission's feelings. One more remark only may be useful. We have given the rough dimensions of the great piers at the crypt level, or the crypt piers, as we may more conveniently call them. Everybody knows that the piers in the nave are of smaller size. Here we have a narrower pier standing upon a bulkier one: let us compare the first (though with no accuracy of proportion, of course) to a matchbox stood upright upon another lying prone. The lower matchbox has a lid, and this lid presents a level surface upon which the upper may stand quite firmly. To the level of the lid in St. Paul's corresponds the level of the church floor. Does a thick and smooth layer of stone, continuous with the church floor, intervene between the crypt pier and the

nave pier as this thin slice of wood intervenes between the contents of the matchboxes? Is there, in technical language, a *tabling* by means of which the weight of the narrower nave pier is distributed over the entire area of the wider crypt pier? Signs of such a tabling have been anxiously sought for, but in vain, for drawings have been published showing that it does not exist. The conditions obtaining at the junction of these piers may be illustrated by removing the lid of the lower of our two match boxes and filling the box with sugar. The tendency of the upper box (remember the priceless mountain of stone and brick borne by those cracking piers!) is to sink into the lower box, to become telescoped into it by virtue of its own pressure, driving the contents upwards and outwards. What will grouting do here, grouting that is not adhesive, grouting that is but setting up thin slices of cement in—twenty-five per cent. of cheese?

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THE Commission *is* alarmed, and it has not attempted to disguise its alarm. It has indeed expressed it so clearly that it is we who are to blame for not paying heed. The Commission has, says the report, 'discussed the alternative of reconstructing the piers entirely. It has discussed this second alternative (the conclusion cannot be avoided) because it recognises the gross insufficiency of the first. The report goes on to say that the larger operation would be more expensive. No one will question this. But here comes the important point. The Commission is convinced that the wiser course would be to postpone it *until it becomes absolutely necessary*. It does itself an injustice: to be sure it means the *easier* course, not the *wiser*. The *wiser* course is *always* to ascertain with the least possible delay whether a thing should or should not be done, and, if it be found that it should be done, *to do it*. The phrase 'absolutely necessary' should be noted: it has a sinister ring. At what precise moment will the rebuilding of the piers become 'absolutely necessary?' By what signs will they convey to the world that such rebuilding from being merely necessary has become *absolutely* necessary? Who will measure this quantitative necessity for us? We have already referred more than once to Sir Francis Fox's fascinating autobiography¹ which has just made its appearance, and we now will quote a brief

¹SIXTY-THREE YEARS OF ENGINEERING. Sir Francis Fox. John Murray. Eighteen shillings.

Editorial extract from it. This is how the author describes the fall of the campanile
Comment of San Marco at Venice :—

In 1902, just as a testimonial was about to be presented to Signor Saccardo on account of his constant and careful control of the buildings under his supervision, the tower fell On the morning of the catastrophe, the cracks in the tower showed signs of opening, and the custodian and all others in the building had sufficient time to leave the structure. In the meantime a large crowd assembled in the Piazza and saw it fall, and photographs were actually taken at the very moment of its collapse.

Unless we entirely misread this account, the accuracy of which can hardly be doubted, it may be said that the 'absolute necessity' of rebuilding the campanile showed itself when the cracks began to open on the morning of the catastrophe. Unfortunately, though enough time remained for a crowd to assemble and for a photographer or two to hurry to the scene, there was not enough time to strengthen the tower. It just fell. But we need not go so far afield as Venice. In April, 1668, when Sir Christopher Wren was delivering a series of lectures on astronomy at Oxford, the Dean of St. Paul's wrote to him as follows :

What you whispered in my ear at your last coming hither is now come to pass. Our work at the west-end of St. Paul's is fallen about our ears. Your quick eye discerned the walls and pillars gone off from their perpendiculars ;

upon which the Dean and Chapter set to work with a will. But rebuilding had not yet become 'absolutely necessary.' A little later,

we being at work about the third pillar from the west-end on the south side, which we had new cased with stone where it was most defective—almost up to the chapitre [capital]—a great weight falling from the high wall so disabled the vaulting on the side-aisle by it that it threatened a sudden ruin so visibly that the workmen presently removed, and the next night the whole pillar fell, and carried scaffolds and all to the very ground.

Scant notice, there too, it will be seen. What was being done in consequence of Wren's whispered warning ? The piers were being cased with stone : a process about which we have still a word to say. Have not *our* pillars gone sufficiently off from *their* perpendicular yet to convince us that casing with stone and blowing cement into a core containing twenty-five per cent. of cheese is *not* enough ? Has the Commission not yet whispered loudly enough in *our* ears that 'the larger operation' may 'at any time

become absolutely necessary?' Has it not asked clearly enough that this work should be 'undertaken by a later generation?' This generation is with us to-day, and its responsibility, now that the Commission has spoken, can no longer be blinked.

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WE have not yet discussed the Commission's fear that the dome may have to be taken down before the piers are rebuilt. When it wrote those words the Commission was no doubt thinking of the day when the rebuilding would have become 'absolutely necessary,' and when the dome, if it did not come down of its own accord like the campanile of San Marco (leaving time enough, of course, for photographs to be taken) might very conceivably have to be dismantled by human agency. It cannot be possible that we at this moment lack the necessary *expertise* to rebuild the coring of the piers while the dome is left precisely where it is. What skill, what courage would such an achievement require that has not been abundantly exhibited in modern works of engineering? We should like to know the opinion of such a person as H.M. Director of Works on this question. It must not be forgotten that we in this country are fortunate in possessing a body of men who, labouring in the service of the State, have been continuously engaged upon the repair of great historical structures for many years past. The unbroken tradition, the hard-earned experience, of this department should give its utterances a special significance. If Sir Frank Baines said the piers could not be rebuilt without undoming our Cathedral we might be induced to believe in the necessity of this extreme among all extreme remedies. Does he think so? We have not heard that he has expressed such a view. The Director of Works is of course a Government servant, and Government servants are not allowed to say what they like. But is it necessary that buildings should share the guarded secrecy in which foreign treaties and suchlike affairs are enveloped? Surely if the Commission tells us that St. Paul's must be undomed, leaving nave, transepts and choir standing forlorn and unrelated for perhaps ten or twenty years, have we not a right to ask our most highly skilled restorers whether this need really be done? Must we not be permitted to ask this question in especial of the man who has made Westminster Hall secure for centuries to come? But even without the undoming the reconstruction of the piers will be expensive—much more

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expensive than the pouring of cement about the twenty-five per cent. of cheese. Are we so poor that we cannot afford a mere three-quarter-of-a-million (let us put it at that) for the first building in Europe? Need we really be anxious on that score? We who could afford to build St. Paul's in the seventeenth century, can we not afford to make it safe in the twentieth? There could be no better proof of our ability to do this than the amazing success of the *Times* campaign. The whole of the sum asked for by the Commission was collected in under a fortnight. More money was received in ten days than the Westminster Abbey fund gathered in a whole month. We cannot, in fact, remember any newspaper appeal that has achieved its object with the same unfaltering celerity. Does anyone believe, however, it has exhausted either the means or the generosity of the Empire? We are convinced that it has even now left the public with no less capacity, and certainly with no less willingness, to help. We are convinced that were the present donors (to say nothing of those who are still making ready to give) asked whether they would rather see their gifts expended upon a dubious and makeshift remedy, or double these gifts that lasting security might be bought, they would give an unambiguous answer. And if we should be proved wrong is there not always the Treasury? Few people would be disposed to quarrel with the expenditure of public money on such an object as this. After all, the Church of England means, if it means anything at all, England's Church, and it is to this corporate body that St. Paul's, itself, as the result of the *Times* appeal has proved, the particular church of England in very fact, belongs. We need not here refer once more to a matter which was spoken of at some length in our last issue, namely the formal exclusion, under Section 22 of the Ancient Monuments Act of 1913, of the ecclesiastical edifices of this country from the nation's care. If St. Paul's needs twenty new Acts for its preservation it will get them; if St. Paul's needs more money it will get that too.



WHAT is it that requires to be done? Let us come to the point. The foundation is insecure. The most experienced engineers of the day, however, appear to agree that on no account must the foundations be touched till the building itself is adequately strengthened. How is the building to be strengthened? Not by destroying it; not by taking down the dome;

not by replacing the masonry with an imitation. The undoming is, says the Commission, in danger of becoming necessary ; the last process is being applied by them at this very moment. We doubt if the majority of people who now visit St. Paul's are aware that the carving on the restored S.W. pier is in large part modern. Broken stones have been taken out and brand-new replicas inserted. This is the very thing that has robbed almost the whole exterior of Westminster Abbey of its interest, historical, artistic or any other. We do not want a replica of St. Paul's at the top of Ludgate Hill any more than we want a replica of the Ansidei Madonna in the National Gallery. If we have not mentioned this process before it is because it has no relation to the structural reinforcement of the building. The new stones do not assist to carry the load until fresh movements occur which subject them to the same pressure as their fellows. Structurally they are negligible : artistically they are outrageous. There is therefore no conflict between material need and æsthetic verity : the substituted masonry is not even useful. Now, we want our children to be able to see this building, if at all, as it came from the hands of its illustrious builder. We do not want the same to be said of us that is said in the prophetic pages of Mr. Edward Shanks' novel *The People of the Ruins*. ' It had been lost,' says the chief character in that tale of social dismemberment and decay, speaking of this very building, ' it had been lost by a generation which had been careless of the warnings given by its groaning arches and leaning walls ; it had fallen and crushed some hundreds of its negligent inheritors.' Among the melancholy sights that meet the eye of this observer is there any quite so melancholy as the knowledge contained in this short sentence : ' He knew that St. Paul's was gone ? ' The words are an epitome of the wider, national ruin depicted by the novelist. They may, however, have another and a less obvious meaning, they point to another danger which we must equally guard against. They would be just as true were our successors to be presented with the replica advocated by the Commission. ' Take down and rebuild the dome and its supports to-morrow ; replace the broken facing stones with new ones to-day ' ; such (with a hint that the second half of the work will be a costly affair) is virtually the Commission's advice. We think our readers will agree that it must on no account be followed. St. Paul's must be made secure, but it must not disappear in the process, leaving but a semblance of itself, a life-size model, a record, though minutely faithful, of the thing it was. Is there no one who will come forward

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and preserve our Cathedral for us? The Commission has done its work: it has examined the fabric; it has given us two reports; with good fortune it will yet be able to give us a third. But St. Paul's was not built by a Commission, it was built by a great individual mind. Commissions reported and were thanked; Sir Christopher Wren built. We do not want another Wren, who was an artist supreme in his generation. We do, however, want a person who will say: *This* is what I would do, and *these* are the reasons why I would do it, and if you like my reasons and think my object right I shall be glad to begin work to-morrow, and if I fail I shall stand disgraced for ever, but if I triumph my name will be coupled with that of Europe's greatest genius in architecture. Such a person is more likely to be an architect than anything else, but he need not be a consummate artist. He must know the strength of materials, not only of new but of old, and the laws that govern structural form, and old and new forms too. He must not be a draughtsman or a mathematician, and yet he must be something of both. Above all, he must approach his work with the awed reverence that is the due of an irreplaceable masterpiece. A poet's text if corrupted may be restored, if lost may be found, and if all printed and written books were destroyed would still live on, integral to the letter if we wished it so. The broken stones that have been taken out of St. Paul's are, however, gone whither the snows of yesteryear are gone, and our conservator must remember this above all else, and suffer the erasure of not one more line of Sir Christopher's legacy to us. For every stone that he removes he must account to us, and if it cannot be put back he must tell us why. Are the conditions severe? They are nothing in comparison with the prize that awaits such a man. For he will not be rewarded, as Wren was rewarded, with a curt dismissal at the end of his work. We can promise him that, even if we can promise him nothing else. And having found our man the first thing we must do is to make him examine the Cathedral more minutely than has ever been done before. The distortion everywhere must be accurately established, and the effects of this distortion deduced, for we cannot of course put the dome straight again, and a leaning dome (no matter how slight the discrepancy from the perpendicular) will not behave like one that is straight upright. The next thing is to tell him the whole truth about what has been done. How much cement has been pumped in? How much stone replaced? These are things which we have not yet been told, but nothing must be withheld from our conservator. By

the light of this knowledge his plan must be examined once more. It may have to be revised ; new factors may have risen into prominence. We believe, for example, that the assistance rendered by the so-called ' screen walls ' round the aisles to the bastions of St. Paul's is sufficiently appreciated. Mr. Somers Clark has pointed out that they probably act as buttresses to these bastions, and the fact that the dome has tilted less in the direction of the longest of these walls appears to bear out his suggestion. If it is correct, then the dome is more intimately connected with the whole of the structure than we now imagine. Is this homogeneity for the better or the worse ? Should it be preserved, or modified, or abolished ? Questions such as these are bound to influence the scheme that is ultimately pursued, but they cannot be answered with full certainty until a closer examination has been made. Meanwhile we know enough to allow our conservator to formulate his plan of campaign, and to appraise it when so formulated.

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A GREAT deal of stark nonsense has been talked about Sir Christopher Wren, and we could wish the word ' jerry-builder ' were not bandied about quite so freely where St. Paul's is spoken or written of. Wren was not a ' jerry-builder ' ; on the contrary, much of his masonry, notably that of the great drum at St. Paul's, is unparalleled for efficiency of design. True, his piers have a rubble core, but rubble cores were the traditional way in church-building, and Wren, besides being constantly upbraided for his expenditure of both time and money, was often (as at Hampton Court also) at great difficulty in obtaining his pieces of limestone from the Isle of Portland. Granted that the rubble was not good enough, is it impossible that it may have been *rubble or nothing* ? But if they would be just to Wren let these critics remember that St. Paul's stands on wet gravel and quicksands, and reflect that such substances, though safe enough when contained in a fixed space, without possible sideways movement, are treacherous in the extreme when not so hemmed in. Let them consider the buildings and warehouses in the neighbourhood of the Cathedral, built since the days of Wren, on ground excavated to a depth of ten or twelve feet below the foundations of St. Paul's. Let them remind themselves that in 1831 the Corporation of London, designing to construct a sewer on the south side of the building, dug a shaft

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Comment Cathedral foundations, immediately before the steps of the southern transept. Let them thank Providence that, when the City Corporation began to remove with powerful steam-pumps the quicksand or silt on which the Cathedral rests, they were stopped by the greatest architects and engineers of the day, and stopped while there was still some of the quicksand left, they having in the end contrived to pump away only a few paltry hundred tons. A building does not, we hold, need to be jerry-built to show signs of weakness when the very earth is being removed from under its feet. The buttresses to the dome are broken, the bastions are no longer yoked with the piers as they were once, but when it is remembered that one of the piers has sunk six inches these facts should surprise no one. Rather should we be surprised that our matchless dome is not in far greater jeopardy than that in which it now finds itself. Let us not, at any rate, make its present necessity an occasion for calumniating its begetter.



IT looks as though the question of Waterloo Bridge, about which one or two things need to be said, will have to stand over till our next issue.

WHAT THE BUILDING SAID

By A. TRYSTAN EDWARDS

I: ADELAIDE HOUSE

ONE may be grateful to the architects of Adelaide House in that they have given it such a very distinct personality. All buildings talk, but this one talks precisely. I need make no secret of the fact that I have recently had a conversation with Adelaide House, and the things we said to each other are here most truthfully recorded.

‘Good morning, Adelaide House,’ I said, ‘please tell me something about yourself. I don’t know whether you are aware of it, but you are the talk of the town. Now, I do not believe half what people say of you, and I should like to hear what *you* think about yourself and your neighbours.’

‘My neighbours, indeed!’ said the building, a little indignantly. ‘Who are they? I have no neighbours. Can I have neighbours? Let me tell you that here I, Adelaide House, begin, and there I, Adelaide House, come to an abrupt conclusion—and the rest is poor London.’

‘You do not believe, then, in the virtue of sociability, that a building should take account of its neighbours?’

‘What do you mean by this taking account of neighbours? Follow their shape? That would be a silly idea. I am modern. I belong to the twentieth century and to the future. How, then, can I take account of the stale worked-out styles of the past? Besides, I have my function to perform. My duty is to *myself*.’

‘I notice that your official name is Adelaide House, and not Nos. — —, King William Street. Is there any special significance in that?’

‘Indeed, there is. My very name signifies the passing of the street formation in architecture. After all it is really rather too much to expect a person like me to be part of a street. Adelaide House, London, is a quite sufficient address for me, thank you. In the future which I herald there will be no more streets in the City of London, but merely large and beautiful blocks, each forming a self-contained unit.’

‘I suppose, then, that before many years are over we may expect to read in a newspaper a paragraph something like this—Says the magistrate to the



ADELAIDE HOUSE FROM LONDON BRIDGE

Sir John F. Burnet and Partners

police-sergeant, "Where did you arrest this pick-pocket?" and the answer would be, "In the City of London, Sir, somewhere between Cleveland House and Roosevelt House, and 47 degrees west of Hindenburg House."

'Well, why not? We must move with the times. To-day is the day of the island site, and on the island site must be the biggest building that the site will hold. It means the elimination of the small fry in architecture—the survival of the fittest, you know. The *street* is a wash-out. Regent Street was the last of the streets. Some people cried when it went, but I laughed. Poor old Regent Street with its little façades only fifty feet high! But it was good riddance. To-day we must have size, greatness, and I am great.' And Adelaide House swelled with pride.

'But there is one thing bigger than the big building,' I said, 'and that is the big street.'

'Rubbish,' said Adelaide House, and grew quite purple in the face. 'I am the biggest thing in the neighbourhood. No street of little buildings can be bigger than I.'

'That is just where you are wrong. A street of little buildings can be *longer* than you. Height isn't everything. Regent Street was over a mile long. And how long are you? Merely a footling hundred yards.'

'Ample enough for me to dominate the street I'm in. Before I came,

there was King William Street, only one thing. Now there are two things—Adelaide House and what is left of King William Street.'

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Building said*

At this point there was an interjection by a little shop not far away. Poor thing, it looked quite subdued, yet to my astonishment it had the courage to address itself to its powerful neighbour in the following terms.

'You big, selfish bully,' it said, 'I know what ought to be done with you. I would have half a dozen of you put in a row, all toeing the same line, and then we should see whether you were not part of a street and each of you subordinate to an authority greater than yourselves.'

'Impudent raggamuffin,' said Adelaide House, 'and what ignorance you display! Now let me tell you something that you don't know. There is one adequate reason why buildings like me can never, never, never become part of a street, no matter how they multiplied us and set us together in a row, and as you are obviously a novice I shall spell out for you two words which will explain it. V-E-R-T-I-C-A-L C-O-M-P-O-S-I-T-I-O-N. Have you got it?'

This was really getting interesting. The building was becoming communicative. It was obviously my cue to humour it and draw it out. 'Vertical composition,' I replied—'I thought this belonged to Gothic architecture.'

'That is where you show your opinions to be out of date. Vertical composition is the most modern thing in the world, and it is assumed by all buildings which intend to be self-sufficient. It effectively *prevents* a façade from joining itself on to its neighbours in too intimate a manner. In fact, it is the formula for architectural unsociability. At last I understand why the Gothic style became extinct. It was incapable of lateral composition. What *you* call unsociability, *I* call self-expression, a sturdy individualism. Besides, the tall vertical shafts between my windows reflect in a wonderful manner the modern method of building—ferro-concrete construction, don't you know? I love honesty, I love truthfulness, and here are these qualities at last. What a long time modern architecture has had to wait for them!' And with these words Adelaide House assumed a most saintly expression which was really rather becoming.

'But what about the horizontal members of the framework, ought not these also to find expression on the façade, if this latter is to be a mirror of the method of construction? Why single out the vertical members and express them alone?' I put this question, I thought, quite politely and was

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looking forward to an answer which would dispose of the intellectual dilemma into which I had momentarily fallen. But Adelaide House said nothing. I repeated my question, thinking that perhaps my articulation had been imperfect, but with the same result. Was it deafness, or was the building perhaps engaged upon other reflections? To make sure of the matter I took up a loud-speaker and coming quite close to the building yelled at the top of my voice, 'why don't you also express the horizontal members of the framework?' I stood by the wall expectantly, determined to catch whatever answer might be vouchsafed to me, but instead of the illuminating message for which I had hoped, I heard an ominous cracking sound, and looking upwards perceived that part of the heavy cornice was detaching itself from its bearings as if with the object of descending upon my defenceless head. In utter terror, I rushed away precipitantly, nor did I stay my flight until I was well out of sight of the building. Shortly afterwards I related this incident to a friend who instead of extending his sympathy roundly abused me for being so foolish as to expect any other treatment from a building which I had treated so cavalierly. He said the proper way to approach a building was to praise its good points, to enter into its spirit and not to criticise it harshly or try to convict it of inconsistencies. I must confess I felt very humble and contrite after my friend's lecture and was determined to repair my mistake. So next day I disguised myself as best I could and, keeping a respectful distance from the bristling cornice, for I was still rather frightened, once more ventured to address myself to Adelaide House.

'What a beautiful cornice you have,' I said, 'and how admirably it terminates your façade. And I cannot help being struck with the simplicity and order of your fenestration.'

'You are not the first person to tell me that,' replied Adelaide House, this time as pleased as Punch. 'And there is another virtue for which I have been praised, namely, my cosmopolitan quality. I guess I'm the winning colt. By Uncle Sam out of Germania—that's me.'

'But how noble of you,' I said, 'to have outgrown all the stupid national prejudices by which most of us are afflicted. You must be under the special protection of the League of Nations.'

'I don't know about that, but I should not be surprised if your supposition is correct. What if I am a cross between an American skyscraper and a German warehouse, am I not entitled to embody what is best in modern

architecture, wherever this is to be found? Look at my rows of windows, all alike—Fenestration bought by the acre in the true transatlantic fashion. Grid-iron towns and grid-iron buildings go together. But don't suppose there is any mock humility about this repetition of parts. It is all done to increase the size of the main unit of design. My windows are small, but they are none the less capable of delivering the knock-out blow, because they form one big chess board, and it is the size of the board which counts, especially if it is emphatically framed in on all sides. And look at the tremendous scale of my façade when this is seen in foreshortened perspective. *The window becomes invisible*, and only the vertical shafts remain with the long slits in between, these slits purposely bearing no relation to the division of the façade into storeys and the little apertures which are the symbols of my habitability by men and women. This trick I learnt from post-war Germany. Inhuman, you say? Well, inhumanity in architecture is rather novel, and I don't mind telling you that I'm out for novelty.'

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I was about to interpolate a remark when I heard a strange voice behind me, and on turning round I discovered that the Fishmonger's Hall was taking exception to the opinions just expressed. It said to Adelaide House in angry tones 'You have no reason to be proud of your inhuman characteristics. As seen from down the street your ghastly long slits are out of scale with everything else and especially are they out of scale with *me*. Remember I was here many years before you and am entitled to some consideration.'

'Inhuman yourself,' snapped the building opposite. 'Your windows are much bigger than mine; and what about your classic order that extends over the height of two storeys?'

'You appear to forget,' said the Fishmonger's Hall, 'that the Classic Order is a unit of *wallage*, and on occasion is entitled to be big, but your tall slits are units of aperture and as such must take cognisance of the size of the human figure.'

'And where do *I* come in?' boomed London Bridge. 'Do you imagine I find it pleasing that you should make me lob-sided, and destroy any possibility of a symmetrical approach to my roadway?'

'Tut, you are both old and jealous, that's what's the matter with you, and I don't care twopence about your eighteenth-century conventions. In fact the more I violate them the more conspicuous I become. I receive much

What the Building said praise for being conspicuous. And you, little building with a spike, which just comes up to my shoulder, don't *you* chip in with any remarks.'

'What !' I said, 'do you, a cosmopolitan newcomer, address in these terms the Church of St. Magnus the Martyr, designed by Sir Christopher Wren ?'

'Christopher Wren, who's he ? And did you say it was a church ? Well, I never ! I often tread on its toes just to hear it squeal !' And at this point, it seemed to me that the sky was ringing with the laughter of Adelaide House. And when the laughter had died down, the buildings at London Bridge once more fell to mutual recrimination. At the time I left they were still wrangling. On the one hand there is a new structure endowed with vigour, self-assurance and a certain sinister beauty which demand acknowledgment ; on the other a remnant of architectural aristocracy clinging obstinately to the conviction that the Gods of Albion are on its side.

LETTERS FROM TOWNS

PARIS

THE present conditions of urban architecture in Paris are bound up with the organic life of that city. The history of France has made Paris the capital of the most centralised country in existence. Such a city, therefore, plays the part of an *absolute capital*, and this absolutism has been merged with that of the monarchical authority developed by the Renaissance. The ideas of antiquity, restored to honour in the fifteenth and sixteenth centuries, indeed served the interests of French royalty by reviving a veneration of the sovereign such as existed in the Hellenic world and in the Roman Empire. France acquired a classical soul and donned a classical dress. This is especially apparent in the capital of the country.

Another feature of the physiognomy of Paris is that which this city derives from its character as a fortress. Such a city by reason of its geographical position was created, and has been developed, as a fortified place. And now the war has shown the futility of the fortifications of Paris. Their demolition has been proceeding since 1919. Moreover, as another consequence of the war of 1914, Paris has become the largest industrial centre of France. From being a *princely* city, as it essentially was, it has tended since that date to become transformed into a *social* city.

These are considerations which must be borne in mind in order to appreciate its present architectural appearance. The architecture has evolved ; as inevitably happens, to a change in the very nature of things there corresponds a change of form. In view of our secular education, classicism is still the basis of our teaching. But it no longer triumphs in building. The movement, which began even before the war, is now in full development. The laws of logic are more strictly obeyed, comfort and hygiene more actively fostered. New materials which before the war were employed but rarely are now coming into common use, arriving just at the appropriate moment to satisfy new needs. In the mass, as in the lines, an unusual aspect, in which are marked the effects already observable in highly modernised countries such as Germany, strikes the old Parisian, who tells himself, shaking his head, that his beautiful city is disappearing.

*Letters from
Towns*

These 'novelties' are to be found particularly in the large factories, the large shops, the blocks of cheap dwelling-houses, and in a type of building which has just made its appearance in Paris—the large public baths. A swimming bath like that of the Butte-aux-Cailles, which the municipality of Paris has recently had built in the populous quarter of the Maison Blanche, is significant. The general plan as well as the details of this building bear witness to a conscientious endeavour to find better solutions commensurate both with the requirements of hygiene and the needs of swimming. Still more significant is the swimming bath at Tourelles, a building which, at another point in the periphery of Paris, towards the Porte des Lilas and the Boulevard Mortier, gives, with its great bulk and length, the impression of a factory. It is a veritable stadium with seating accommodation for large numbers of spectators, who, from its tiers, may watch the progress of the swimming sports. In spite of the disappointments it has caused, and although still uncompleted, the work sets its mark on the life of Paris. It is the beginning of the adaptation of this city to the requirements of every kind of sport. Such a building makes one think of the first large *thermae* in the Campus Martius, which Agrippa, in the time of Augustus, gave to Rome. At that time, certainly, no one could have foreseen the importance which such buildings were destined to attain.

Not less characteristic are the results achieved by the City of Paris and its public service dealing with cheap dwelling-houses, and also those attained by a similar Office established by the Department of the Seine. Under the pressure of the great housing shortage, low-rented dwelling-houses have been built; those erected by the City of Paris and its Office being in the form of massive blocks along the outer ring of the city, while those provided by the Office of the Seine are generally of the type of the English garden city and are located in the suburbs of Paris. Examining the buildings, recently completed or still under construction, in the Avenue Emile-Zola (15th arrondissement), at the corner of the Rue de l'Ourcq and the Rue de l'Oise (19th arrondissement), in the Rue de Fécamp (12th arrondissement) the Boulevard Ney (18th arrondissement), and other parts of the populous outskirts of Paris, one has the impression of a great social work accomplished by appropriate architectural means. It will be observed that from the time it started, during the war, public intervention in the matter of cheap building has erected for Paris 10,310 dwellings and, for the remainder of the Depart-

ment of the Seine which is merged in the aggregation of Paris, 3,810 dwellings. These figures are, certainly, much below the requirements, but they are evidences of a movement which, once launched, does not easily stop.

*Letters from
Towns*

Another vast field of activity is that opened-up by the demolition of the fortifications of Paris, authorised by the law of April 19, 1919. On the ground thus rendered available there are to be erected—in addition to various establishments of public utility, such as abattoirs, and barracks intended to replace those at present standing within the city—cheap dwelling-houses and other buildings at moderate rents; about sixty hectares, out of four hundred and forty-four (the area covered by the fortifications), will be parcelled out and sold. But while the ground thus cleared is set apart for various buildings, the military service zone outside the fortifications is to remain free and be transformed into parks or playgrounds or playing fields, in accordance with the invariable law which causes a demolished fortification to be succeeded by parks or promenades. A sign of the times is the abandonment of the construction—originally decided upon, on a portion of the site of the fortifications—of an exhibition *palace* on the old classical model. Instead of this, simple halls are now being erected at the Porte de Versailles which, it is hoped, will be completed in time to house the Paris Fair of 1925. At the same time, the Public Office for Cheap Dwelling Houses, of the City of Paris, is erecting its imposing blocks of dwellings on that portion of the fortified enclosure allotted to it, and a university city—an interesting assemblage of various dwellings for students—is approaching completion along the Boulevard Jourdan, facing the Parc Montsouris, in a district particularly adapted for accommodating such buildings.

A general relaxation, a suppling, is everywhere to be remarked in architectural forms. Factories such as the Citroën works, the large emporia recently reconstructed—the Bon Marché and Le Printemps—are evidences of this. This relaxation is also visible in the fittings of the new shops. To its house-façade competition, which dates back to 1908, the City of Paris has just added a shop-front competition. This competition, which took place for the first time in 1924, afforded an opportunity of appreciating the results achieved by the architects in their endeavours to give to a commercial exhibition its full value by placing it in a setting suited to the nature of the trade and to the façade of the house. In this respect it is difficult to choose among the many happy specimens in the Avenue de l'Opéra, the Rue Royale,

*Letters from
Towns*

the Rue de la Paix, the Rue d'Hauteville, the Boulevard St. Germain and elsewhere. The International Exhibition of Decorative Arts which is now being arranged will furnish many similar examples.

Paris is now, in consequence of the war, at a turning point in its evolution, and this is indicated by its architecture. To realise this it is only necessary to compare the form in which its present expansion is manifested with that which its expansion assumed in the time of Napoleon III., and the prefect Haussmann. At that time the expansion was expressed in accordance with the principles of the purest classicism : if a monumental perspective were lacking in a new street, one hastened to create it, and that without any other object than this visual one. Sacrifice was made to beauty, according to the natural tendency of the French mind focussed by the Renaissance. Now, on the contrary, utility tends to dominate : large masses, composed of quite modern materials, emphasise, on the urban periphery, the social housing needs ; the factory is evolving in accordance with the new industrial power of Paris, characterising the enormous aggregation formed around Paris. The barracks, which Napoleon III. and his prefect had erected at various strategic points in the city so as to quell any possible riot, have no longer any purpose at these points, the pressure of labour being now manifested chiefly in the large manufacturing centres which constitute the outskirts. The barracks are, as I have said, to be rebuilt on the site of the fortifications.

The street is evolving on the same lines as the town. Since the beginning of the century the rigid aspect which the inflexible alignment dictated by classicism had, for three centuries past, given to the street, and to its façades no less than to the line of the road, is gradually being abandoned as the construction of new buildings proceeds. The new façades offer to the eye animated and diversified lines, full of life. The romantic reaction which appeared about the year 1830 had no real effect on urban art, which remained essentially classic. To alter this required the great contemporary advance in the practical application of science, and the stimulus of the profound upheaval of the war.

MARCEL POETE

RECENT BOOKS

BUILDING SCIENCE

MODERN PRACTICAL JOINERY. A comprehensive treatise on the practice of joiners' work by hand and machine. George Ellis. Fifth edition. Lond.: B. T. Batsford. Forty-five shillings.

A HUNDRED YEARS OF PORTLAND CEMENT; 1824-1924. A. C. Davis, M.INST.C.E.I., M.I.MECH.E., F.C.S. Lond.: Concrete Publications, Ltd. Twenty-one shillings, cloth; twenty-five shillings, leather.

REGULATIONS OF THE LONDON COUNTY COUNCIL RELATING TO REINFORCED CONCRETE AND STEEL-FRAMED BUILDINGS. A handy guide containing the full text with explanatory notes, diagrams and worked examples. Ewart S. Andrews, B.Sc., etc. Revised re-issue. Lond.: B. T. Batsford, Ltd. Four shillings.

ELEMENTS OF GRAPHICS, DESCRIPTIVE GEOMETRY, SHADES AND SHADOWS AND PERSPECTIVE. Nathaniel Cortlandt Curtis, A.I.A. Cleveland, O.: J. H. Jansen. Two dollars, fifty cents.

STRUCTURAL DESIGN IN STEEL FRAME BUILDINGS. Comprising the detailed design of typical large structural members with calculations fully worked out and explained. Percy J. Waldram. Lond.: B. T. Batsford. Twelve shillings and sixpence.

TABLES OF STEEL COMPOUND GIRDERS. Compiled by F. B. Mason, M.INST.STRUCT.E. Lond.: Chapman & Hall. Ten shillings and sixpence.

GOOD PRACTICE IN CONSTRUCTION. Philip G. Knoblock. With a Preface by Thomas Hastings, F.A.I.A. New York: Pencil Points Press. 52 pp.

THE first of these books is in every way an admirable work by one who is thoroughly acquainted with every detail of carpentry and joinery. It is well got up and reflects credit upon the publishers as well as upon the author. One cannot imagine a book more suitable for the aspiring joiner, and every architect would do well to study its contents to obtain a more practical view of this important section of his structural knowledge. A list of the titles of the twenty-six chapters would show that every branch of the subject is covered, and a glance into any one chapter would prove that the author has been careful to describe every detail that can possibly be of use or interest. In a work that is equally good throughout it is difficult to select any one portion for particular comment. It differs from many previous books in its photographic illustrations of the numerous machines used to supplement hand labour in a modern joinery shop, and similar photographs showing the actual use of hand tools and practical operations with them. One or two very small matters might be considered by the author when revising. On page three it is suggested that in inking-in a drawing the pen should be held upright, but it is then liable to 'chatter' and it is preferable to hold it upright in the one direction only and to incline it five degrees in the direction the line is being drawn. A beginner is apt to slope the pen much more, thus wearing away the point and making the opening at the extreme end of the nibs triangular instead of remaining parallel. On page three (line fourteen from the bottom) should not *basil* be *bevel*? And on pages

Recent Books twenty-two and twenty-three, should not the noun be spelt *mortice* and the verb *mortise*, following the rule of *practice* and *practise*?

The very great influence of Portland cement on construction during the last twenty years made it extremely desirable that someone should record its history before the facts had become lost in the dim and distant past. Mr. Davis has undertaken this work, and presents us with an account of Portland cement from the time this name was first applied to the material by Joseph Aspdin, a Leeds bricklayer, in 1824. It must not be supposed that the cement of that time was the same as that now used, because there have been successive improvements in composition and manufacture, dating chiefly from the time of Smeaton (1756) although starting with the Roman engineers of the time of Vitruvius or earlier. The widespread character of the industry will be gathered from the fact that the world's output of Portland cement at the present time exceeds fifty million tons annually, and there is every probability of this quantity being exceeded in the future. Aspdin mixed finely pulverised calcined limestone with a proportion of clay and water to form a slurry. This was dried, broken into lumps, calcined, then ground to a fine powder ready for use. Earlier investigators had discovered that lime and clay were the essential factors of a hydraulic lime or cement, i.e., one having the capacity of setting under water, and that is what really underlies the manufacture of Portland cement at the present time; the difference lies in the details of the process, which have been carried to such refinement as to enable the manufacturer to guarantee specific qualities. The author takes us through the experiments of Smeaton, showing how painstaking and persevering he was in his endeavours to find the best cementing material for his engineering constructions; Parker, who invented Roman cement; Vicat, Frost, Pasley, and I. C. Johnson, who introduced the vitrification of the materials and who was at the age of ninety-eight still directing the management of cement works. With chapter iii. commences an account of the development of the manufacture with details of tests, of more interest to manufacturers themselves than to the public, and the same character attaches to the remaining chapters. Some appropriate illustrations are distributed throughout the book. In an appendix, copies of the more important specifications are given in full.

Mr. Andrews's is a most useful little book, and every architect should have a copy of it on his desk. It gives all the reinforced concrete regulations complete, and then in a separate section gives notes and comments upon them, answering beforehand the doubts and queries that would probably assail a designer before he has thoroughly mastered the various details. The author has made a little slip on page forty-six, where he says that the anchors for reinforcement in compression must not be *less* than 13.7 inches apart. He should have said not *more* than 13.7 inches apart. The regulations for steel-framed buildings are given without comment probably because they are much easier to understand than those for reinforced concrete, but in a new edition it might be serviceable to give some explanations of the eccentric loading of pillars, and the bending moments on continuous beams.

The author of the next book begins well by laying down a very brief notation which helps to shorten all the descriptions without confusion. The work consists of a series of plates showing the various projections with the explanations on the pages facing them. The first two chapters contain problems in the form of projections on horizontal, vertical and profile planes known as descriptive geometry, the constructions involving points, lines and planes, and intersections of solids. In chapter iii. we have problems of shadows of points, lines and planes, including circles. In solids such as cones, spheres, pedestals and capitals, the shade line on the subject is worked out and the shadow that is cast on some other part or surface. The explanations are very concise but are clearly expressed and adequate for the purpose, and there are many good points about the manner in which the perspective problems are developed. *Recent Books*

In Mr. Waldram's work six large typical structural members in steelwork, taken from actual practice, are fully calculated and detailed in accordance with the L.C.C. regulations. The subjects are a large compound girder, a riveted plate girder, a stanchion carrying eccentric loads, a grillage foundation, a wall stanchion carrying main floor girder, a steel mansard roof rib, tables of standard beams, etc., and four appendices on estimates of weight, deflection due to unsymmetrical loading, and extracts from L.C.C. regulations. The subjects are well selected to afford a structural draughtsman the best course of instruction in preparing his designs, and I see little to criticise in the manner in which they are calculated and worked out. Many useful incidental matters are touched upon that are too often ignored. For example the stresses involved in a column by the deflection of an attached girder. The author states that the deduction for rivet-holes should be $\frac{1}{16}$ inch larger than the rivet. This method of working leads to confusion. The size named for any rivet should be the finished size when driven, the same as is taken into account in accurate calculations for tension or shear. It is the duty of the manufacturer to determine the actual diameter of the rivet before driving so that it shall properly fill the hole. It is no concern of the designer. In the table entitled *Strength of Rivets and Bolts* the net diameter of bolt or rivet is taken, notwithstanding the statement that the holes are $\frac{1}{16}$ inch larger and the rivets fill them. The same occurs in the tables of bearing area ; but it is the only flaw of any consequence that we observed in a work of great practical use.

Many of the section books issued by steel firms contain tables of compound girders with the loads they will carry. This book, by the former chief draughtsman to Messrs. Dorman Long & Co., gives more extended tables and subsidiary information. I note that in the graphic diagram on page viii. for curtailment of flange plates he cuts them off precisely where the parabola of bending moment cuts the inner surface, while he states on the next page that it is customary to make the length of flange plates at each end several pitches longer than the theoretical length. He does not give the reason, which is that the riveted connection of the plates must extend at least as far as the parabola, the custom among engineers being to extend

Recent Books the plates 'half-cover' length beyond the parabola, i.e., the length of a cover plate to a joint being determined, half that length is added to the net theoretical length of flange plates. The usual columns of safe distributed loads on various spans will perhaps be missed, but the column in each case headed 'Coefficient for load on beam' is the same as that which some books call 'Load 1ft. will carry,' and only requires dividing by the span in feet to give the safe distributed load in tons. On one point we do not agree with the author. He too takes the hole for a rivet as one-sixteenth inch larger than the nominal diameter of the rivet, whereas the best practice is, for example, to specify that a $\frac{3}{4}$ inch rivet shall be a rivet to fill a $\frac{3}{4}$ inch diameter hole when closed, for there is only one dimension then to consider. The usual columns of dimensions and properties are given for each section and an additional column is shown, headed 'Minimum span without stiffeners.' The meaning of this is that on a shorter span stiffeners will be required to resist the increase of stress due to the heavier load that the girder will carry on a shorter span.

The last book in this list consists of fifty-two plates of details of construction with notes against some of the illustrations but no general descriptions to make it a text-book of building construction. It has a table of contents and an index from which it may be seen whether any required detail is included. Under waterproofing the construction of a swimming pool is given, besides ordinary sketches of damp-proof courses. Plate three shows brick bonding of various kinds for eight-inch and twelve-inch walls. The eight-inch Flemish bond appears to have a straight joint from top to bottom between two portions at a re-entering angle. In the plate for 'curtain walls,' which appear to be external walls, the upper floors are shown of plain concrete only four inches thick, but it may be that there are rolled joists at intervals not shown. In one case the concrete is shown six inches thick with a hanging ceiling, leaving a blank space of twelve inches between them. Some useful details are shown in many of the plates, particularly where joinery is concerned, but the majority differ more or less from British practice. In the sheet on plumbing, the waste from the lavatory basin is connected to the soil pipe. On the whole I do not think the book will appeal to British students, although architects in practice, knowing what to avoid, may derive some good hints from it.

HENRY ADAMS

THE SOCIETY OF ARCHITECTS

PROCEEDINGS

ANNUAL GENERAL MEETING

THE Fortieth Annual General Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, W.C.1., on Thursday, January 15, 1925, at 6 p.m. The President, Mr. A. J. Taylor, having taken Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed. The following announcements were made :—

ADMISSIONS AND ELECTIONS

ELECTED AS A LICENCIATE. ROWE, FREDERICK HAROLD WALL, 17, Prince John Road, S.E.9.

The following candidates whose nominations had previously been announced and published in the *Journal* were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS MEMBERS. BENNETT, JOHN GARRETT, 34, Merton Avenue, Chiswick, W.4; PHILLIPS, JOHN HAROLD, 'Ipsley,' Woodthorpe Road, Birmingham; WILDE, JOHN PETER, 4, St. Mary's, Bootham, York.

TRANSFERRED TO RETIRED LIST

GRANT, W. L. (M., 1884) Sittingbourne.

RESIGNATION WITHDRAWN

DAVIES, C. G., (M.), Shanghai.

DEATHS

VEALE, H. G., (M., 1912, F., 1920), Johannesburg; HALL, J. R., (M., 1912), Sheffield; THOMAS, SIR HUGH, J.P. (M., 1921), Haverfordwest.

COUNCIL'S AND AUDITORS' ANNUAL REPORT

The Council's Report for the year ended October 31, 1924, being the Fortieth Annual Report of the SOCIETY, was submitted together with the Financial Statement of the Auditors, Messrs. Bolton, Pitt and Breden, showing a balance in hand for the year, and a surplus of assets over liabilities of £8,000.

It was resolved on a motion duly moved and seconded :—

That the Annual Report and Statement of Accounts be received, adopted, and entered on the minutes.

On a motion duly moved and seconded, the Auditors, Messrs. Bolton, Pitt and Breden, were re-appointed. A vote of thanks was accorded to the immediate Past President, Mr. E. J. Partridge, F.S.I., who, it was announced, had been awarded the SOCIETY'S Gold Medal by the Council for his long and valuable services. Votes of thanks were also accorded to the retiring Members of Council, to the Honorary Auditor and to the Secretary and Staff.

The proceedings then terminated.

CORRESPONDENCE

MR. SELFRIDGE AND CIVIC VALUES

(To the Editor of ARCHITECTURE)

SIR : Your sonnet on vain expense is so charming that I ought not to complain if you saddle me with an opinion which I never expressed. True, I said that in a dark world I am grateful to the architect of Mr. Selfridge. And so I am : for his executed work ; which after all did provide a noteworthy way of dealing with the nuisance of plate glass, and took far more regard than any of its predecessors of the problem of street perspective. Moreover, since commercial ostentation seems as inevitable as the climate and far less accommodating than the laws of gravity, I am thankful to him for deflecting it into a dignified instead of a merely vulgar form, and one which, if the example were followed, would at least make a street and not a nightmare. Three good reasons for gratitude.

But I said nothing of the proposed tower, beyond mentioning that Mr. Trystan Edwards would condemn it. And I should entirely agree with him ; for (though I have never seen the project) it is plain not only that there is no need to climb as high as the cross of St. Paul's in order to buy bonnets, but also that the site in no way calls for a tower, and that the character of the existing front precludes it. Three excellent reasons against the tower.

My general contention was merely that when (as constantly happens in practice) the ' æsthetics of the site ' call for one kind of building and ' civic values ' for another, it may be best to satisfy the visual requirements even at some cost of social fitness. After all, who cares now which of the Roman palaces were built for parvenus and which for popes ?

This, obviously, affords no plea for a tower which is in no sense visually wanted.

But surely, if the object is to persuade the public, it is no use being such a die-hard as to claim modesty from multi-millionaires ? Was it not nobler of the architect to provide Selfridge with his colonnade than to walk out and leave the job to the builder of Harrod's Stores ? I am sure it cost him a moral struggle. Be grateful for such self-sacrifice—in this dark world, not regulated by Plato.—Yours, etc.,

GEOFFREY SCOTT

Villa Medici, Fiesole.

[We can only plead that the implication was fairly obvious. Mr. Scott ended his spirited article with a grateful nod to the architect of Mr. Selfridge, and with another, still grateful, but somewhat qualified, to Mr. Bush's. By a curious coincidence both these gentlemen have lately been spoken of as about to present us each with a beautiful tower. The advantage of looking at things from some little distance is clearly proved by the fact that Mr. Scott, from his Florentine hillside, was able to see London clearly, and see it whole, and, what is more, to see it as it is, while we, living midway between Mr. Bush and Mr. Selfridge, saw only the promised towers.—Editor, ARCHITECTURE.]

ARCHITECTURAL NOTES AND INTELLIGENCE

MR. PAUL WATERHOUSE, whose death was briefly announced in our last issue, was the eldest son of the eminent Victorian architect of that name. After passing through Eton and Balliol he entered his father's office, where he was taken into partnership in 1891. For some years Mr. Waterhouse was associated with his father's designs, and after the latter's health began to fail he completed several of his works. Among those designed entirely by himself the best known belong to the collegiate and ecclesiastical class, although he also erected a number of interesting buildings for several of our large banks. He was an admirable speaker, and the effect of his witty and allusive manner was enhanced by a quiet and intimate delivery. As President of The Royal Institute of British Architects from 1921 to 1923 he was a leader in the movement for the unification of the profession which is now about to become a reality.



EBENEZER JOB KIBBLEWHITE, until October, 1924, the Managing Director of the Strand Newspaper Company, Ltd., who died at his residence, 14, Grasmere Road, Muswell Hill, N., on December 2, 1924, was the anonymous originator and founder of THE SOCIETY OF ARCHITECTS. A little over forty years ago the younger members of the Royal Institute of British Architects manifested great dissatisfaction with the unprogressive policy of the Council, and especially with the refusal to allow Associates to vote in Council elections. A considerable correspondence was published in the *Building News*, and Mr. Kibblewhite, noting the trend of events, convened a meeting of architects in the offices of the Strand District Board of Works, which was attended by many architects, including Mr. G. A. T. Middleton, the first Secretary, Mr. Maurice B. Adams, the late Mr. J. M. Brydon, the late Mr. James Cubitt, Mr. Frank Fox, Mr. J. Alfred Gotch, now the President of The Royal Institute, Mr. Leonard W. Grant, the late Mr. G. Huskisson Guillaume, Mr. Kinnear Tarte, the late Mr. William Young, of Glasgow, Mr. E. W. Harvey and Mr. W. Piper. Mr. Kibblewhite was born in 1846. Early in 1863 he entered the service of the late Mr. John Passmore Edwards, who had recently acquired the *English Mechanic* and who soon after purchased the *Building News*, both of which journals he raised from obscurity to flourishing successes. When the Strand Newspapers Company was formed to carry on the journals, Mr. Kibblewhite became Managing Director. He was one of the original members of the St. Pancras Borough Council and made his progressive influence felt during the half-a-dozen years he sat as a Councillor. He wrote one or two novels and stories which appeared in serial form in the *Weekly Times and Echo*.

*Architectural
Notes and
Intelligence*

A CORRESPONDENT draws our attention to an omission in the article on the British Empire Exhibition in our last issue. The 1924 dining-room was designed by Lord Gerald Wellesley and Mr. Trenwith Wills, Mr. Palmer being of course responsible for the decorative paintings only.



SIR WILLIAM EMERSON, who died on December 9, at the age of 81, belonged to the generation of Alfred Waterhouse rather than to that of the son. At the age of twenty-one he went to India where his particular activities were very extensive. Sir William Emerson was unfortunate enough to be placed first in a competition which was afterwards cancelled and begun again; this was of course the initial competition for the Liverpool Cathedral on a site in Brownlow Hill, a site which, it must be confessed, was much inferior to that afterwards chosen. Sir William's design was conceived in a style which may best be described as transitional Romanesque. Like the late Paul Waterhouse he was an ex-President of The Royal Institute of British Architects. He was knighted in 1901.



WE have just received the news of the death of Mr. Charles Frederick Norman at the age of forty-one. Both Mr. Norman and his partner, Mr. A. F. A. Trehearne, have been members of the Council of THE SOCIETY OF ARCHITECTS, Mr. Norman continuing in this position until the moment of his death. Since his entrance into partnership with Mr. Trehearne, the firm has sprung into considerable prominence as the result of the conspicuous share taken by it in the rebuilding of Kingsway. One of the latest of its successes in this ambitious thoroughfare is West Africa House, but its earlier work, including the two corner buildings linking Kingsway with the crescent of the Aldwych, form dignified and skilfully designed elements in the whole scheme. The tall brick building recently erected over the entrance to the tube station at Victoria is one of their latest contributions to London architecture and one which is much admired.



THE Architectural Association Students have scored another success with their Pantomime which, as we announced in another issue, was given a number of performances at the R.I.B.A. Galleries. Most of the items were so good that one had no time to regret the absence of any strong architectural interest in them. In justice it should be said that perhaps the most amusing of all was the one in which this interest was highly conspicuous. This was the scene in which lightning sketches of the various years' Students succeeded one another, leading up through gradually diminishing numbers to the complete vacuity of the fifth year. There was another brilliant impersonation of the Secretary, who, on the night on which he attended the performance, was seen to hurry from the room in a state of considerable confusion. If these impersonations continue they will in the end become more lifelike than the subjects themselves.

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NOTICES

A MEMBER (in any class) shall be deemed to have knowledge of any by-law, regulation, rule, announcement, or other notice issued by the SOCIETY or by the Council and published in the *Journal*, as if the same had been served separately and personally or by post upon such members, but in all matters affecting the alteration of the SOCIETY's Articles of Association, notice shall be sent to all members as provided by Articles 68 and 69 of the SOCIETY's Articles of Association. [*By-Law 51*].

MEETINGS, FEBRUARY 1925

Wednesday, February 11. The Society of Architects' R.A. Chapter No. 3244, at the Holborn Restaurant, 6 p.m. Particulars may be obtained from the Secretary, at 28, Bedford Square, London, W.C.1.

Thursday, February 12. Committees and Council Meetings. Ordinary Meeting, 6 p.m.

COMPETITIONS BARRED

Members of THE SOCIETY OF ARCHITECTS are requested not to take part in the following competitions without first ascertaining that the conditions have been approved by the Council of the Society :—

MOLD HOUSING SCHEME.

RUGBY U.D.C. HOUSING SCHEME.

ST. PAUL'S CATHEDRAL FUND

Following upon the contribution made to this fund in response to the appeal of 1923, the Council has given twenty-five guineas to the special *Times* fund recently opened.

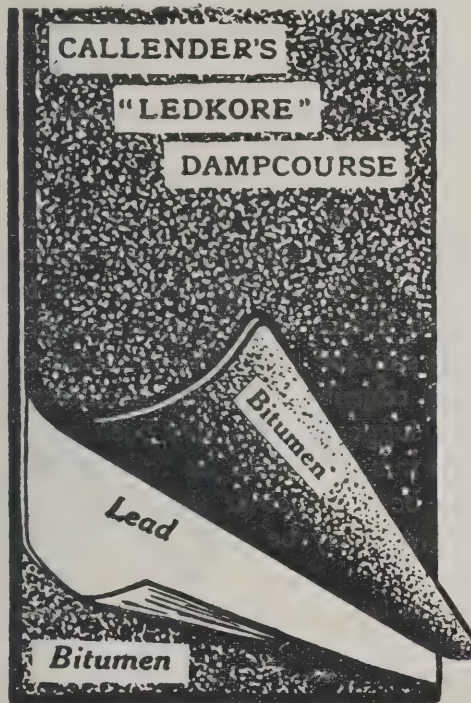
[Continued on page fourteen.]

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Victoria 1642 (2 lines).

NOTICES. *Continued from page twelve.**ARCHITECTS' BENEVOLENT SOCIETY*

In view of the interest shown by architects in the Scheme of Insurance the Council of the Architects' Benevolent Society have recently secured the help of an advisory committee of insurance experts. The Architects' Benevolent Society is now in a position to answer enquiries on every class of insurance business, whether concerning existing or contemplated policies, and is ready to give considered advice upon all such questions.

*

In our last issue we reproduced a letter which had been sent to the Architects' Benevolent Society by a member of THE SOCIETY OF ARCHITECTS, and communicated to us by the Benevolent Society. The letter was to the effect that members belonging to both bodies should, upon amalgamation, send the amount of their membership fee heretofore remitted to THE SOCIETY OF ARCHITECTS, as an annual contribution to the Architects' Benevolent Society. Another interesting suggestion has now been made by a member who proposes that this example should be followed by other members than those belonging to both bodies at the same time. A sum of fifteen hundred pounds might easily be collected for the Architects' Benevolent Society, he says,

If we members imagined another year's subscription as being due and sent you our cheques the result would be, I am sure, worthy of the trouble.

PROFESSIONAL ANNOUNCEMENT

Mr. George Hollins (M.), Architect and Surveyor, of Lloyds Bank Chambers, Newcastle, has taken into partnership Mr. Reginald Lucas Jones. The title of the firm will now be George Hollins and Reginald Lucas Jones, Architects and Surveyors, Lloyds Bank Chambers, Newcastle, Staffs.

[Continued on page sixteen.]



"Poor Helpless Man"

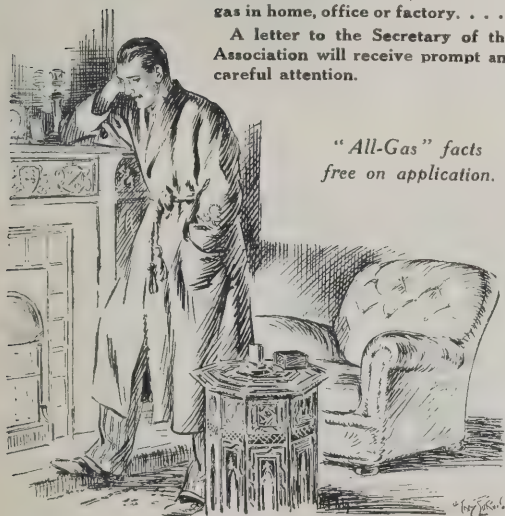
He is not so helpless as the ladies think. His bachelor den has a fascinating air of comfort about it. He swears by and not at his fire—it's gas; his hot bath is a joy to revel in, thanks to gas. And as a cook, well, "even a man can cook by gas."

Bachelor comfort is gas comfort.

* * *

THE B.C.G.A. representing the British Gas Industry, is at the service of the public, without charge, for advice and help on any subject, large or small, connected with the economical and efficient use of gas in home, office or factory. . . .

A letter to the Secretary of this Association will receive prompt and careful attention.



"All-Gas" facts
free on application.

THE BRITISH COMMERCIAL GAS
ASSOCIATION 30, GROSVENOR GARDENS,
WESTMINSTER, S.W.1

BOILERS

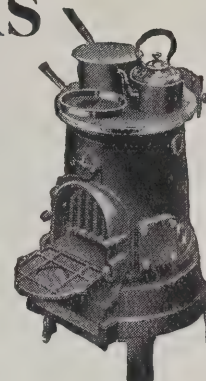
For medium sized Houses there
is nothing to equal the No. 1 or
No. 2

GLOW-WORM

The GLOW-WORM is the only
Boiler of its type which com-
bines a really efficient Hot-Plate
with an ample Hot water supply
sufficient for the average
medium sized house.

No. 1 GLOW-WORM. Normal
output 50 gallons of water per hour
at 150° F., sufficient for 3 baths per
hour, 3 draw-offs over sink and
lavatory basins and 3 or 4 radiators.
Suitable storage 35-45 gallon tank.
List price £12 10 0.

No. 2 GLOW-WORM. Normal
output 70 gallons of water per hour
at 150° F., sufficient for 4 baths per
hour, 5 draw-offs and 4 radiators.
Suitable storage 50-60 gallon tank.
List price £14 10 0.



The 'GLOW-WORM' is made
in 3 sizes in Cast Iron,
Wrought Iron and Copper.
It burns Coke or Anthracite,
and consumes kitchen refuse.
Moreover, it is smokeless
and sootless, and, when
desired, can be fitted to
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BLUE, RED, AND GREY SLATES

from the famous Penrhyn Slate Quarries.

WALTER D. HOBSON, Port Penrhyn,
Bangor, N. Wales.

NOTICES. *Continued from page fourteen**ANNUAL CONVENTION OF THE AMERICAN
INSTITUTE OF ARCHITECTS*

The American Institute of Architects extends to all members of the SOCIETY a cordial invitation to attend the fifty-eighth Annual Convention of the Institute. The convention will be held in New York City, April 20 to 24, 1925. In conjunction with the convention an architectural exhibition will be held from April 20 to May 2. The Architectural League, painters and sculptors, landscape men and town planners, and also the building industry, are joining hands with the Institute to arrange an Exposition of Architecture and the Allied Arts which promises to be unique.

TOWN PLANNING CONFERENCE

The next International Town Planning Conference will take place in New York at the same time. The Conference itself will be held at the Hotel Pennsylvania, New York, from April 20 to 25; afterwards the delegates will pay a visit to a number of other towns. An English party will travel on the Mauretania, leaving Southampton on April 11. Full particulars of the arrangements made may be obtained from the Secretary, the Federation for Town and Country Planning and Garden Cities, 3 Gray's Inn Place, W.C. 1.

*ASSOCIATION OF ARCHITECTS, SURVEYORS
AND TECHNICAL ASSISTANTS*

The Architects' and Surveyors' Assistants' Professional Union will in future be known as the Association of Architects, Surveyors and Technical Assistants. The change in title was decided upon at a Special National Convention of Delegates in 1924. It must not be held to imply any change in policy. This is to protect and advance the interests of the Salaried Architect, Surveyor, Civil Engineer, and the Draughtsman, Surveyor, Estimator, etc., employed by Commercial Firms and Contractors.

[Continued on page eighteen.]



"Olantigh," Wye, Kent.
Installation by C. P. K. & Co., Ltd.

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NOTICES. *Continued from page sixteen*

TOWN PLANNING

Applications for admission to the next Examination for the R.I.B.A. Diploma in Town Planning, which has been arranged by the R.I.B.A. for its Members and Licentiates, must be sent to No. 9, Conduit Street by March 1, 1925. Forms of application may be obtained on application to the Secretary, R.I.B.A.

Architects may be reminded that this Examination enables them to prepare for practice in a field where the demand for qualified men at present exceeds the supply ; and where for some years there is likely to be an increasing demand. It is very important that architects should not neglect this branch of work or the allied though more limited work of municipal housing. Such work affords great interest and special opportunity for the application of trained imagination and the art of design to the direct benefit of human communities.

LEAGUE OF NATIONS COMPETITION

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations. An International jury consisting of well-known architects will examine the plans submitted and decide their order of merit. A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans. A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first. The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects and application should be made to the Secretary, R.I.B.A., 9, Conduit Street, W.1., by intending competitors. Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva for the sum of 20 Swiss francs payable in advance, but will not be forwarded until after the Government copies have been despatched.

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ADVERTISEMENT COMPETITIONS

Entrance Form for Readers' Competition

I have examined the starred advertisements appearing in ARCHITECTURE between January 1924 and January 1925 inclusive, and it is my opinion that the four following, in the order given, reach the highest standard of excellence in conception, lay-out, writing, typography (and illustration where this is used)—

	NAME OF ADVERTISER	MONTH	SIZE OF ADVERTISEMENT
1			
2			
3			
4			

NAME AND ADDRESS

DATE

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(Regd.)

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from £9 10s. 0d. Maximum output 3-20 gallon Hot Baths per hour. Suitable for Hot Water Storage of 25 or 30 gallons. Normal fuel consumption on continuous day and night working, one ton for 4 months. A Towel Rail or small Radiator can be operated also if required.

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from £13 10s. 0d. Maximum output 4-30 gallon Hot Baths per hour. Suitable for 40 or 50 gallon Storage. Normal fuel consumption on continuous working, one ton for 3 months. Will supply up to 50 square feet of Radiation in addition to Domestic Supply if required.

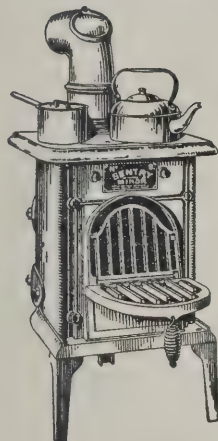
Large Mica Window, Open Fire as required, ample Hot Plate for cooking; burns coke, anthracite, patent fuels and all domestic refuse.

IMPORTANT.—In all sizes of SENTRY Boilers the waterway extends well below the fire bars. This is absolutely essential in any boiler used for Domestic Supply, as otherwise the boiler is rapidly destroyed through the deposit of sediment at the hottest part of the Boiler.

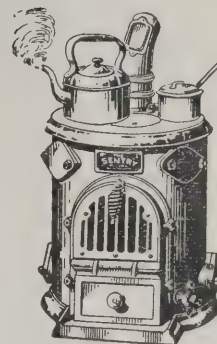
SENTRY Boilers can be inspected and further information obtained at the Designers and Sole Manufacturers:—

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SENTRY MINOR
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On base and legs.



SENTRY No. 1.

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To the ARCHITECT failure of health by disease or accidental injury means heavy financial loss. Income ceases, but expenses continue and increase. All financial worries during incapacity can be avoided if you hold a **NON-CANCELLABLE** Sickness and Accident Policy of the **PROFITS AND INCOME INSURANCE COMPANY, LIMITED**. They provide during incapacity from Illness or Accident **AN INCOME WHICH CONTINUES DURING THE WHOLE DURATION OF THE INCAPACITY, UP TO THE 65th YEAR OF AGE.**

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Profits & Income Insurance Company, Ltd.,

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Telephone Nos. Royal
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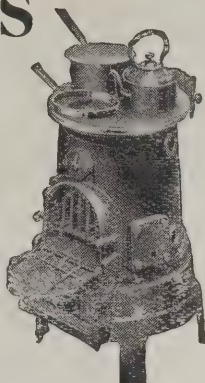
The GLOW-WORM is the only Boiler of its type which combines a really efficient Hot-Plate with an ample Hot water supply sufficient for the average medium sized house.

No 1 GLOW-WORM. Normal output 50 gallons of water per hour at 150° F., sufficient for 3 baths per hour, 3 draw-offs over sink and lavatory basins and 3 or 4 radiators. Suitable storage 35-45 gallon tank. List price £12 10 0.

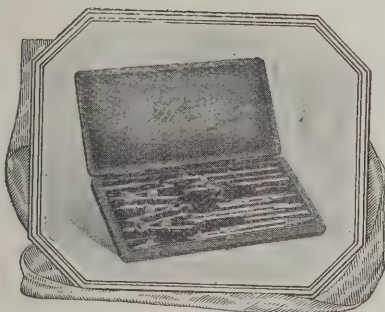
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The 'GLOW-WORM' is made in 3 sizes in Cast Iron, Wrought Iron and Copper. It burns Coke or Anthracite, and consumes kitchen refuse. Moreover, it is smokeless and sootless, and, when desired, can be fitted to existing hot-water pipes.



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Evolution & Responsibility



Public opinion focuses at times in one direction. When that happens, although the cause may be obscure, it is generally right, following the slow and secret process of evolution.

The recent article in the *Law Journal* on the Architect as designer, which has attracted so much attention, crystallises the growing tendency to consult the Architect on every detail of the house. Comments and letters in the professional press demonstrate results when the Architect's services stop short of these.

"A beautiful residence spoilt by cheap fittings," writes a friend of the owner.

"Buildings and houses of large sizes put up with ironmongery which would disgrace the pre-war 4/6 a week cottage," say Manufacturers.

"The Architect is in the best position to advise how the schemes should be carried through, to the smallest detail," is the opinion of Lighting Engineers.

"Call on the Architect right through," is the general theme.

Responsibility, where does it rest? Increasingly on the Architect! Can he afford to leave a single detail to others or to chance? The finest work may be ruined by those last important and essential details which mean so much.

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If a guaranteed trade marked article is specified no substitute is possible. If this guaranteed trade marked door is a WOCO DOOR, made in the world's largest factories, conforming to every artistic standard, yet comparing in price with ordinary doors; if the design is right, the durability proved, if the doors will stay put and enhance the whole, then, the Architect can have no hesitation in *making sure* by specifying.

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Send for the WOCO design book.

THE WOCO DOOR CO.,

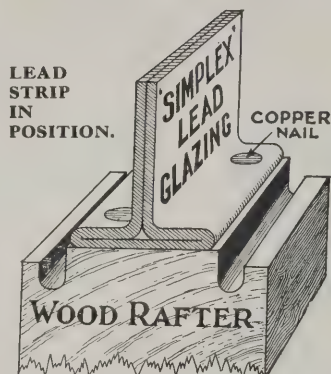
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Telegrams :
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Telephone :
London Wall 9902-3-4.

LIVERPOOL ADDRESS :
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*



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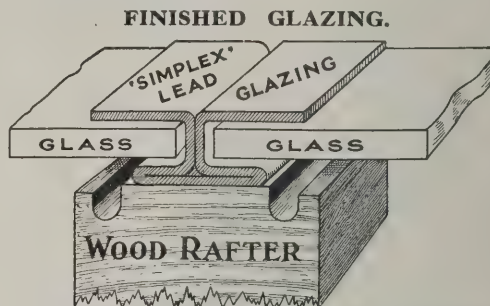
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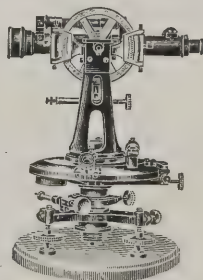
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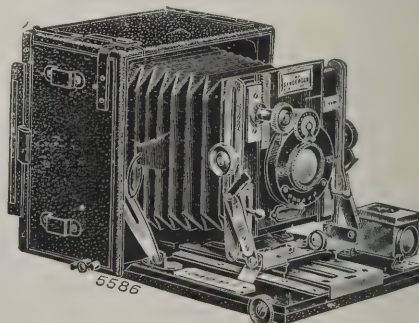
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*Guaranteed superior to
British Standard Specification
IN EVERY RESPECT*

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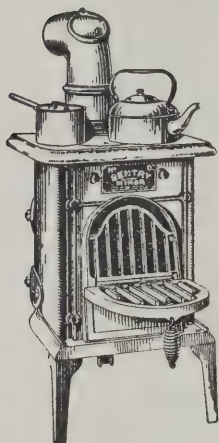
PORTLAND HOUSE, TOTHILL ST.,
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SENTRY HOT WATER BOILERS.

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SENTRY MINOR
No. 0.
On base and legs.

THE SENTRY MINOR No. 0

from £9 10s. 0d. Maximum output 3-20 gallon Hot Baths per hour. Suitable for Hot Water Storage of 25 or 30 gallons. Normal fuel consumption on continuous day and night working, one ton of coke, nut size, for 4 months. A Towel Rail or small Radiator can be operated also if required.

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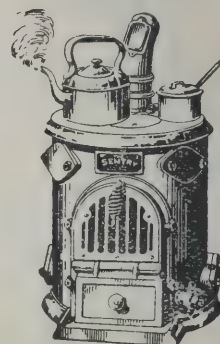
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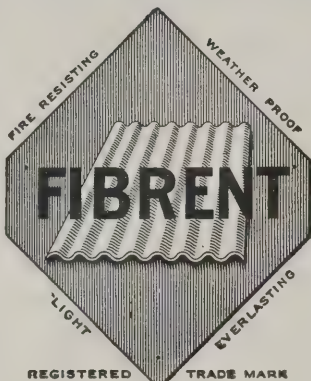
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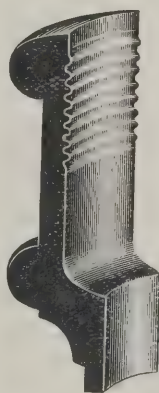
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THE SPIRIT OF BUILDING

SONNET WRITTEN AFTER SEEING WILTON HOUSE

XXIX FROM Pembroke's princely dome, where mimic art
Decks with a magic hand the dazzling bowers,
Its tiring hues where the warm pencil pours,
And breathing forms from the rude marble start,
How to life's humbler scene can I depart?
My breast all glowing from these gorgeous towers,
In my low cell how cheat the sullen hours?
Vain the complaint : for fancy can impart
(To fate superior, and to fortune's doom)
Whatever adorns the stately storied hall :
She, mid the dungeon's solitary gloom,
Can dress the graces in their Attic pall :
Bid the green landscape's vernal beauty bloom,
And in bright trophies clothe the twilight wall.

JOSEPH WARTON
1722-1800



A JAPANESE WOODEN BRIDGE
Woodcut by W. G. Raffé

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. iii. No. 29

MARCH 1925

EDITORIAL COMMENT

THE choice imposed upon in these notes last month, whether to give the whole of our space and attention to St. Paul's or to Waterloo Bridge, was an embarrassing one. Not that these two monuments are for one moment to be thought of equal value. Though Waterloo is no less unique among bridges than St. Paul's among religious edifices, yet the Cathedral's claim upon us could never be set aside in favour of that of any other work of architecture whatever. It is the finest thing we have ; indeed it is arguable that the whole of Europe has little to show that is finer. The danger threatening Waterloo Bridge, on the other hand, was much more definite, much more immediate. Though the measures recommended by the Cathedral experts were eminently calculated to hasten the fall of the structure, there was yet no intention to pull the thing down. But Waterloo Bridge was given only a few more weeks to live. A number of gentlemen were anxious to take it down and throw the pieces into the sea. By what ludicrous a circle of arguments they were driven to recommend the annihilation of this architectural masterpiece we shall recall in a moment. Let us first cast a glance at St. Paul's.



AT the risk of inflicting considerable boredom upon our readers we devoted fourteen pages of our last issue to a careful examination of the grouting to which the piers supporting the dome are now being subjected. There was nothing fresh in this survey except its completeness and the consistency with which it applied a common human phraseology throughout. Not a word of it has thus far been gainsaid, and though the problem of the stability of St. Paul's is a vast one, the inadequacy of the piers being only one

Editorial
Comment

of the factors that must determine its ultimate solution, we believe that not only the limited effect of grouting, but also the momentary peril arising directly out of its application, are now fully understood by a considerable number of people in this country. It is too early to predict what will be the decision of the City Corporation in this matter, nor what view the larger Committee now sitting will finally take, but it is extremely doubtful whether both these bodies will endorse the Commission's final report as it stands.



WITH these two groups of men the question must for the present lie. To examine every one of its aspects in turn is clearly quite beyond the scope of these notes, and indeed of any periodical publication. To make positive recommendations is also (whatever the daily press may opine) hardly within that scope. We ourselves have been harshly repaid for one which we ventured to put forward in our February issue. Arguing that 'St. Paul's was not built by a Commission, it was built by a great individual mind,' we proceeded to urge that a single responsible individual be got to devise a scheme for the permanent restoration of St. Paul's, and suggested that the name of this conservator would in course of time 'be coupled with that of Europe's greatest genius in architecture.' Four days after these lines appeared, Mr. John Todd, the City Surveyor, was elected by the London evening papers to this signal honour. Whatever the amount of thought that went to the conception of Mr. Todd's scheme, the thought given to its proper presentation appeared somewhat inadequate. From the innumerable versions that were published it was an arduous business to extract a tolerably clear description of its procedure. It might almost as well, if not better, have been delivered verbally in Hyde Park. In tendency it did, however, appear to be sound, for Mr. Todd was emphatic in condemning the stuff of which the piers are made, and urged their reconstruction with the best materials available to-day.



OVER a year ago the *Architect's Journal* pointed out that Waterloo Bridge was coming to pieces. The L.C.C. strenuously denied the charge, and at the same time began to sink piles and build scaffolding about the piers. When questioned about the purpose of this scaffolding they explained that they were just looking at the bridge. They must have been looking at it a

little too hard, for after a while it suddenly sank more than it had previously done in a hundred years. Evidently the bridge was now in real danger, for it was closed and the sinking pier was relieved of half its load of stonework. At this moment

*Editorial
Comment*

1. We were told that the bridge would have to be taken down and reconstructed.

2. A number of people urged that if the bridge must be reconstructed it might as well be widened at the same time.

3. The Port of London Authority retorted that if the bridge were widened it would constitute an obstacle to river navigation: that anyhow it was a nuisance already, but that if it were widened it would make the Thames entirely innavigable. In point of fact they would rather have no bridge at all, but if there must be a bridge, why not a bridge in one, or two, or three spans? It was not very difficult to see that if 2 looked likely to command a following it would bring 3 in its train as surely as the night follows the day. The boatmen on the Thames have every right to their river, and we must be grateful to them for letting us keep Waterloo Bridge with its eleven matchless arches. Above all let us not forget that this bridge stands on a bend in the stream, and that the passage underneath its arches is thereby rendered the more difficult.



IN an appeal which appeared in the *Times* on March 31, 1924, the case against widening was put without reservation. Even a moderate increase in width was deprecated, and the support of the many eminent men who, though sensible of the artistic pre-eminence of Waterloo Bridge, deemed it advisable to yield just a little to the insistent claims of the wideners, was in consequence jeopardised. Unfortunately events have proved the fears that prompted this unbending attitude to be only too well founded. If Waterloo Bridge is demolished its loss will lie at the door of the moderate wideners as much as at anyone else's. It must now be, if it was not a year ago, irrefragably clear to all that we cannot have it both ways. We cannot have a bridge which shall at the same time be Waterloo Bridge *and* a wider structure. We must choose. To keep or to cast away, such are the alternatives with which we are presented, and there is 'positively' no third way out of the difficulty. It is always pleasant to be able to take the third way, and to satisfy both parties. We cannot, however, do this here.

*Editorial
Comment*

IT is a happy omen that the architects of this country, who allowed the repair of St. Paul's to rest in the hands of a majority of railway engineers, have come forward to strike a blow on behalf of Waterloo Bridge. The Royal Institute of British Architects, whose imminent absorption of the SOCIETY OF ARCHITECTS has now received the Royal sanction, have held a special meeting to examine into the preposterous claim that Waterloo Bridge is worn out and must be destroyed. No doubt they will give proper consideration to the scheme developed by Mr. H. V. Lanchester, one of their own former Vice-Presidents, in the pages of this journal. It is, indeed, the nearest approximation to a third way out. If we cannot widen Waterloo we can supplement it with a new bridge, and by this means set not only the Port authorities and the admirers of Rennie's *magnum opus* at rest, but also those who are concerned about London traffic, by giving them an opportunity to apply in an avowedly congested quarter a method of traffic management in which they repose considerable expectations.

BUILDING

By DOROTHY WELLESLEY

HIGH up the hammers ring,
Here is the scaffolding :
A group of spruce poles lashed and bound in steel,
Or shroud-laid cords of white Manilla hemp,
And iron nuts that clamp
The gantries to the planks of yellow deal ;
Here the chained painters' boat
Swings on the gusts afloat
Against the new-faced walls ; and conscious cranes,
Those giant insects, grab and strain and crack,
And tiny human figures answer back
High up in shadow on the naked planes,
Till all glides smoothly, and huge arches rise
Tall tiers like music in the deepening courts ;
Beyond the iron skeleton supports
Spaces of vacant darkness mate the skies ;
Here a lion's head, and there a monster ring,
A square spiked cage, a wheel, a grinding mill,
And troupes of figures that descending still
Must reascend, bent double, in a string ;
Here a curved corner whining in the blast,
Here a looped chain, and there a spiral stair,
The dark and bony building rises. There
Stand Piranesi's prisons, built at last.

Building

Shadow on shadow up the stairs that wind
Each separate prisoner in perpetual cold
Will climb, descend, climb up, descend, grow old ;
Strange master of the mind.

For acids he sought out the colourman,
And found him mixing colours in the shop,
Taking much pleasure in a childish slop
Of oil and lapis in a baking pan ;
And bearing home his stuffs fetched copper plates,
Made etching-grounds with grease, a modicum
Of mastic mixed in powder, wax and gum,
And turned each madness out in duplicates.

LE CHEYLARD

By H. J. BIRNSTINGL

THE journey from St. Agreve to Le Cheylard by rail is mysterious. The line, after pursuing for some time a tortuous course upon the plateau, so that the Butte de Chiniac, that hillock upon which stands the old St. Agreve, appears now on one side and now on the others, at last seems to find the particular cleft for which it has been seeking, and the descent begins. In a moment the entire aspect of the country has changed. Instead of immense stretches across cornfields, over rolling hills to the distant Cevennes, the vision is bounded by the confines of narrow precipitous gorges, at the bottom of which run mountain streams shrivelled by summer languour. But what at once replaces an impression of austerity by one of gentleness is the change of vegetation. Instead of the sombre hairy pine, there is the poplar, the Spanish chestnut, the walnut, the mountain ash, and, here and there, a weeping willow. Instead of the parched surface of stubble the ground is carpeted with a fertile green everywhere pierced by rocks. Here and there a kind of delicate intimacy in the landscape is so suggestive of a *fête galante*, that the imagination almost sees the leisured figures posed for the 'prince of court painters,' and where a rough stone cottage shows amongst the trees the setting is that of a so-called 'satirical' scene according to Serlio, for a seventeenth century masque perhaps. The change is so brisk that the sense is as of some transformation of the country, or as of some swift engulfing of the train in a magic land. All the old landmarks have disappeared. The descent continues for an hour or more ; the line so doubling upon itself along a precipitous path cut on the hillside that all sense of direction is lost.

The station of Le Cheylard lies fortunately some kilometre from the town which is not therefore seen at once ; a turn in the road reveals it. Were ever human habitations set in a more picturesque confusion ? The houses are ranged scrambling up the hillside, and overhanging the river Dorne which winds about the town. There is no sort of arrangement, dark alleys run hither and thither, intersecting, winding, bifurcation, or ceasing abruptly in a *cul-de-sac*. Cows, oxen, goats, and poultry, share with their human

Le Cheylard owners the same habitation. In almost every house there is a difference in level of some five to ten feet from back to front, or from flank to flank, according to the fall of the ground, and the lower part is a stable, in this way the smell of humanity is softened by the less offensive odours of the byre. Steps, staircases, twists, arches, crumbling walls, cavernous entrances, violent contrasts of black shadow and livid sunlight, and over all the strips of deep blue sky, impart to the whole a curious unreality, and produce speculation as to the mentality of those who live at once amidst conditions of such strange beauty and such foul squalor. An hour or more can well be spent in these Kaleidescopic labyrinthine ways, and the wanderer will cause a tolerant amusement and wonder amongst the inhabitants, who would seem to be absolutely unaccustomed to the intrusion of strangers. At last, weary and dazed, the only level ground of *Le Cheylard* is sought, at the *place*. At one end is the church, the almost even mixture of Catholic and Protestant communities in these towns seems to result in a certain dullness and absence of fervour in ecclesiastical architecture, which lacks either the crude and simple beauty found in the churches of Northern Italy, or the cool dignity of the English parish churches. The other sides of the Square are occupied by flat-faced stone houses, shops, cafés and the like. Around the Square there is the welcome and ubiquitous row of plane trees, curiously cut after the local fashion to make the foliage spread laterally in order to give the greatest shade. Yet although this is the centre of the town, it had about it a forlornly deserted air, for it is neither market day or Sunday. A pair of oxen, drawing a piled-up load of straw, dreamily follow their driver, a child or two plays on the pavement, a fly-tormented horse, harnessed to a gay blue cart, stamps and twitches in the sun, and the traveller looks in vain for the prospects of the *dejeuner* to which his journey and subsequent wanderings have entitled him. If he is wise he will ask, for it appears that there is only one hotel that caters for the needs of strangers, and this, in a town of such jumbled disorder, it is not easy to come by, but the repast that it provides is good, varied, and cheap.

The meal being concluded with a leisurely coffee the explorations are resumed. This time the town must be viewed from the river, which is crossed by an old stone bridge of three irregular arches, with a massive centre pier down the side of which is a flight of stone steps to the river bed. Seen from here the town has the look of something that has slowly grown, it seems

inconceivable that men can have built so chaotically, so irregularly. Patched and crumbling, repaired and decayed, the whole strange congerie has the air of having been there for all time. Some of the houses, built on bits of rising rock, overhang the river, and are perilously supported by crumbling arches or by seemingly decayed baulks of timber, others are set back on a shallow terrace of vines. Here and there vines embower the whole house climbing up to the widely overhanging eaves of the rich red southern pantile roofs. Beneath these roofs there is often an open space used for storing winter fuel and forage. The houses are built of local stone and have small windows flanked with massive wooden shutters, this adds another quality to their appearance, a kind of grimness. The bed of the river is wide but only at the melting of the snows in spring is it fully covered, for the rest of the year streams, the size of which vary with the season, pick out a leisurely attenuated course among the rocks leaving here and there pools around which all day are kneeling figures of women washing the household clothes, the gently flowing water in its rocky basin and the hot sun making a perfect natural laundry. On the opposite side of the river there is a narrow level terrace, part orchard, part allotment gardens behind the hillside rises irregularly in narrow tiers of ledge-like terraced vineyards. Conspicuously placed on the summit of one of the smaller hills stands a building, half *château*, half farm—a typical combination—probably of the sixteenth century judging by its rounded towers at the angles with their low conical roofs.

Le Cheylard has its industries, there are silk mills and leather dressing works and every use is made of the small amount of available water power. One of these mills is housed in a long low pleasant looking building, at the back of which, curiously enough, is the only flower garden in Le Cheylard, almost, one is tempted to say, the only flower garden in the *Ardèche*, for cultivated flowers, except in the gardens of the affluent or for a poor spirited bed of geraniums in the public gardens of the larger towns, are almost unknown. Perhaps the vivid blueness of the sky, the brilliancy of the sunshine transmitting the stonework of the buildings to shades gold and intensifying every natural colour, renders superfluous the gaiety with which we seek to overcome the more drab climate of the north. But an English visitor cannot fail to regret the absence of bright flowers about the houses such as adorn the humblest cottages in his own country. The only other brilliant growing colours here are the huge bloated gold and yellow

Le Cheylard pumpkins in the allotments and the orange-hued berries of the mountain ash.

Anomalies are always interesting to the traveller. *Le Cheylard* is a town utterly devoid of any kind of sanitary arrangements. There is probably not a water tap in the whole town for every drop is drawn by hand from wells or carried from the public fountain in the Square. The French economise in everything but labour, and in a hotel with some hundred guests in a neighbouring town there is never a shortage owing to the unobtrusive labour of a young boy who, for long stretches during the day, walks to and fro between hotel and fountain fetching water in a couple of metal cans. The anomaly lies in the fact that this town, without water, without drains, without sanitation, squalid and evil smelling, is yet equipped with electric light down to the merest hovel of a dwelling that is scarcely fit for human habitation, and not only the houses but also the stables enjoy that which in England would be a luxury only to be found in a rich man's model farm. And so in wandering after dark about these steep rough cobbled alleys the oddest visions are encountered of the family sitting at their frugal evening meal in a room adjacent to their munching cattle, just returned from the pastures. Apart from this contiguity there is certainly something rather strange in seeing cattle housed in such congested quarters of a town. For here is none of the rambling spaciousness of the farm yard with its scattered outbuildings. The houses stand compressed shoulder to shoulder in alleys scarcely six yards wide. Here, all through the winter, owners and animals live side by side, and under the roof is stored the fuel and forage for the long and bitter pastureless months. But a great event once happened in a manger and indeed the view from without into the brightly illumined rooms and stables is not a little reminiscent of certain religious pictures.

BARRY AND THE GREEK REVIVAL

By ALWYN R. DENT

THE life of Sir Charles Barry covers a period which saw the decline of the ingrafted classical tradition in English architecture and the resuscitation of a national style ; to the one he was to add fresh vigour by the direct study of the great astylar palaces of Italy, and to the other he was to contribute a building which has become in the course of a century a national monument, second perhaps only to St. Paul's and the Abbey in the imagination of the metropolis. But it was towards the newly arisen Hellenic revival that his early studies and enthusiasm were first directed ; the Greeks he ever regarded as the 'perfection of Beauty and Truth' ; and it is his early efforts in this style, which have not hitherto been adequately recognised, that I propose to trace in this article, and his gradual conviction of the greater flexibility of Italian models to contemporary conditions. Like many of his contemporaries he was, as he used to describe himself, 'an eclectic, avowedly and on principle' ; yet the bias of his character was distinctly classical, and in all his designs he sought, with general success, the great classic principles of repose, balance and proportion.

Born in the last decade of the eighteenth century, the son of a well-to-do stationer in Westminster, he was early articled to a firm of surveyors in Lambeth, from whom he gleaned much of practical, but little of architectural knowledge. In 1817, when he was twenty-two years of age, the turning point of his career arrived, and he decided (undeterred by the adverse opinion of his relatives) to devote the whole of his small patrimony to travel and study abroad, his immediate objective, after short stay in Paris, being the Mecca of the architectural world, Rome.

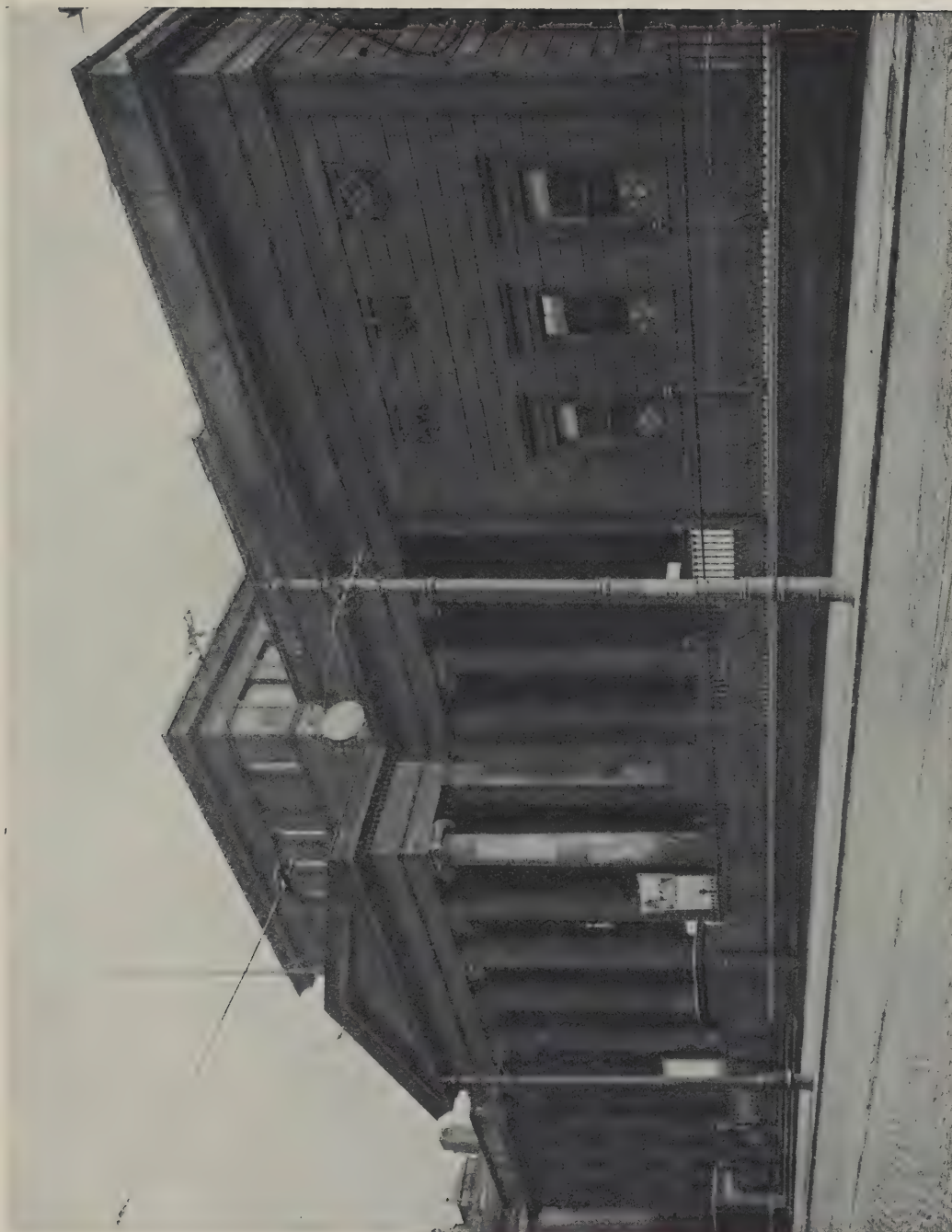
Barry made his grand tour at an opportune time, when the Continent was again re-opened to the English traveller after the long Napoleonic Wars ended by the Peace of 1815 ; and amongst those hastening to the shores of the Mediterranean to taste the generous wines of classic art, we may imagine none hastened with more eager anticipation or higher spirits than Charles Barry. Possessing many of the personal attributes of success—a great

*Barry and
the Greek
Revival*

fascination of manner and a sanguine temperament, his character, which is reflected in his architecture, remained in all essentials typically robust and English. We catch glimpses of him with his friend Wolfe 'lighting with torches the house of Palladio, at Vicenza, in order to see the effect of the foliated capitals,' and at another small town in Italy, on being ordered by a file of soldiers to leave his lodgings and quit the town, he, being without a passport, 'forced them to retire before a blank refusal and drawn pistol.' After having made a careful study of Italian work, Barry accompanied a rich client to the East, visiting Greece, Palestine and Egypt at a time when travelling was arduous and not devoid of incident, as an adventure with some Arabs at Palmyra testified. With sketch books and journals replete with material, particularly relating to the Greek temples, Barry returned to Rome in 1820, no longer an obscure student, but the lion of the hour amongst the English colony, where he attracted the attention of the Marquess of Lansdowne and other noblemen, who later befriended him.

In the same year he returned to London, after three years abroad, with his patrimony nearly exhausted, and to find that the Gothic revival, to which he had given little attention, had come to the fore. Nothing daunted, after settling in Ely Place, Holborn, he made a tour in England to study mediæval work, and was fortunate in securing a 'Commissioners' Church' to design at Manchester, his first work, and a little later three churches in Islington. Always a great critic of his own designs, he was in later years very sensible of the immaturity of his early Gothic work, though St. Peters, Brighton, and the Birmingham Grammar School, which he won in competition in 1832, have still much character and charm.

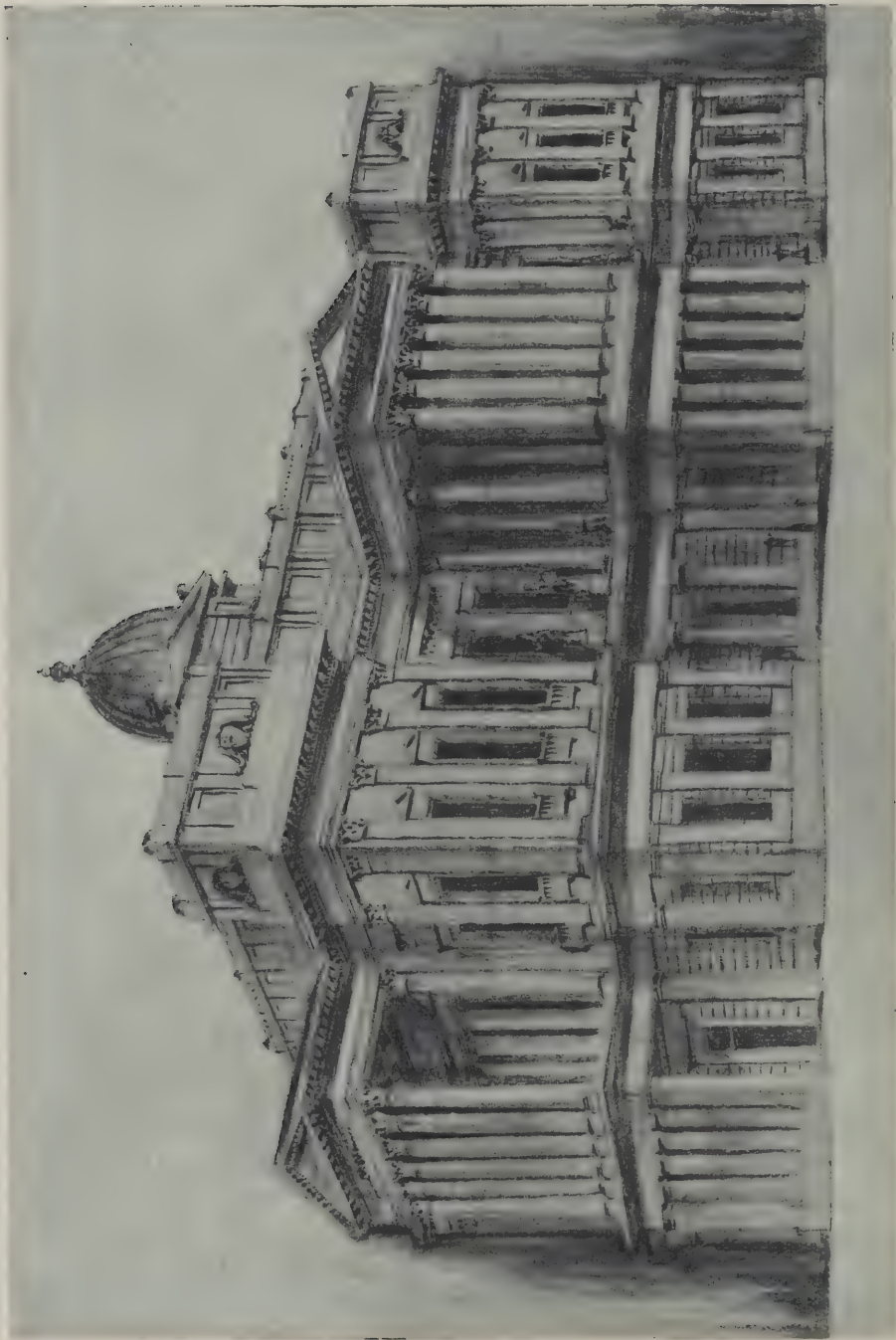
Barry did not early relinquish the desire to design in the Greek style, which he had since his boyhood regarded with such enthusiasm. In 1823 he entered a competition for new buildings at King's College, Cambridge, which were to be either Greek or Gothic—such was the latitude allowed by the assessors—and proposed a Greek building, giving as his reason that the classical style 'would less invite comparison with the overwhelming grandeur of the Chapel.' In this he was unsuccessful, but in 1824 he designed the Royal Institute of Fine Arts at Manchester; a building which had considerable influence at the time, as a purer adaptation of Greek models than had hitherto been seen, and yet original in its conception. The masterly treatment of the side wings and the attic are worthy of notice. The Sussex



ROYAL INSTITUTE, MANCHESTER, NOW THE CITY ART GALLERY

Sir Charles Barry

*Barry and
the Greek
Revival*



BARRY'S UNSUCCESSFUL DESIGN FOR THE BIRMINGHAM TOWN HALL
Sketched by the author from a drawing preserved at the Central Reference Library, Birmingham

County Hospital (1826) of which he only designed the central portion, also shows Greek influence ; and in 1831 he made a Greek design in competition for the Birmingham Town Hall, which obtained the second premium. This very interesting design, probably his most ambitious design in the Greek manner, shows great skill in its general massing and in the arrangement of porticoes, which he considered should be always a continuation of the main building, and not simply adjuncts, a certain tendency to complexity in the design probably lost him the first place.¹ His last Greek design, made as late as

*Barry and
the Greek
Revival*

¹ Awarded to a firm who proposed to erect a Greek temple in Anglesey marble, which, on execution very much exceeding their estimate, reduced them to bankruptcy; their clients having obliged them to guarantee the contractors against any excess in cost.



ROYAL INSTITUTE, MANCHESTER : VIEW IN VESTIBULE

Sir Charles Barry



BARRY'S UNSUCCESSFUL DESIGN FOR THE NEW LAW COURTS

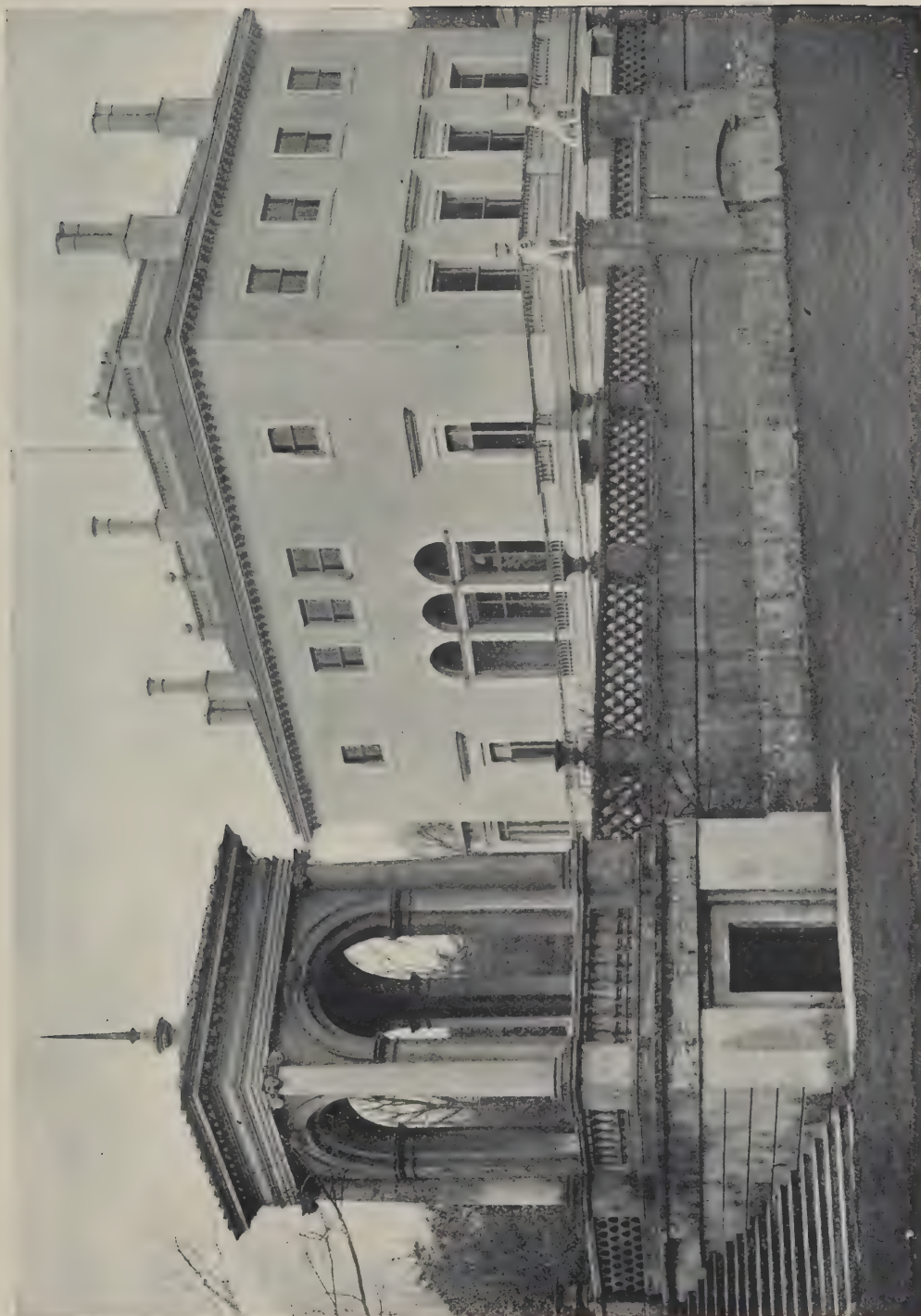
Author's collection

1838, 'for the New Law Courts, in Lincoln's Inn Fields,' in its richness of effect is characteristic of Barry, and contrasts with the somewhat arid austerity of his contemporary Greek protagonist Smirke. He intended to surround the whole site with a classic Peristyle ; but the scheme fell through, and was not revived until the Law Courts competition of 1880.

Whether it was his lack of success in competitions with the Greek style or his increasing conviction of the greater flexibility and adaptability to the English climate of the Italian Palazzi, he seems to have contributed little else to the Greek revival, which was later developed by the genius of Cockerell and Elmes.¹

It was in 1829 that his first opportunity came to apply the results of his Italian studies ; his first essay being a villa for a Mr. Attree at Brighton ; in connection with which he proposed a lay-out of Italian villas in Queen's Park, which was not carried out owing to lack of co-operation of the adjoining owners. This charming little villa, reticent and simple in its proportions, possesses clearly the germ of the garden elevation of the 'Travellers' Club in its composition, the horizontal composition being inverted in its more famous successor. The Italian garden with terraces and *loggie*, which he designed in connection with it, shows him as a pioneer of the formal garden in England, and later led to such fine lay-outs as at Trentham, Bowood and Shrublands Park, in which he far surpassed the garden designs of his

¹ The only exception appears to be a small Greek Villa which he designed for Sir Thomas Potter, near Manchester, now much altered. The original elevation (illustrated) appears to indicate the influence, in certain details, of Sir John Soane.



THE ATTREE VILLA, BRIGHTON, NOW THE XAVERIAN COLLEGE
Country Life photograph

Barry and
the Greek
Revival



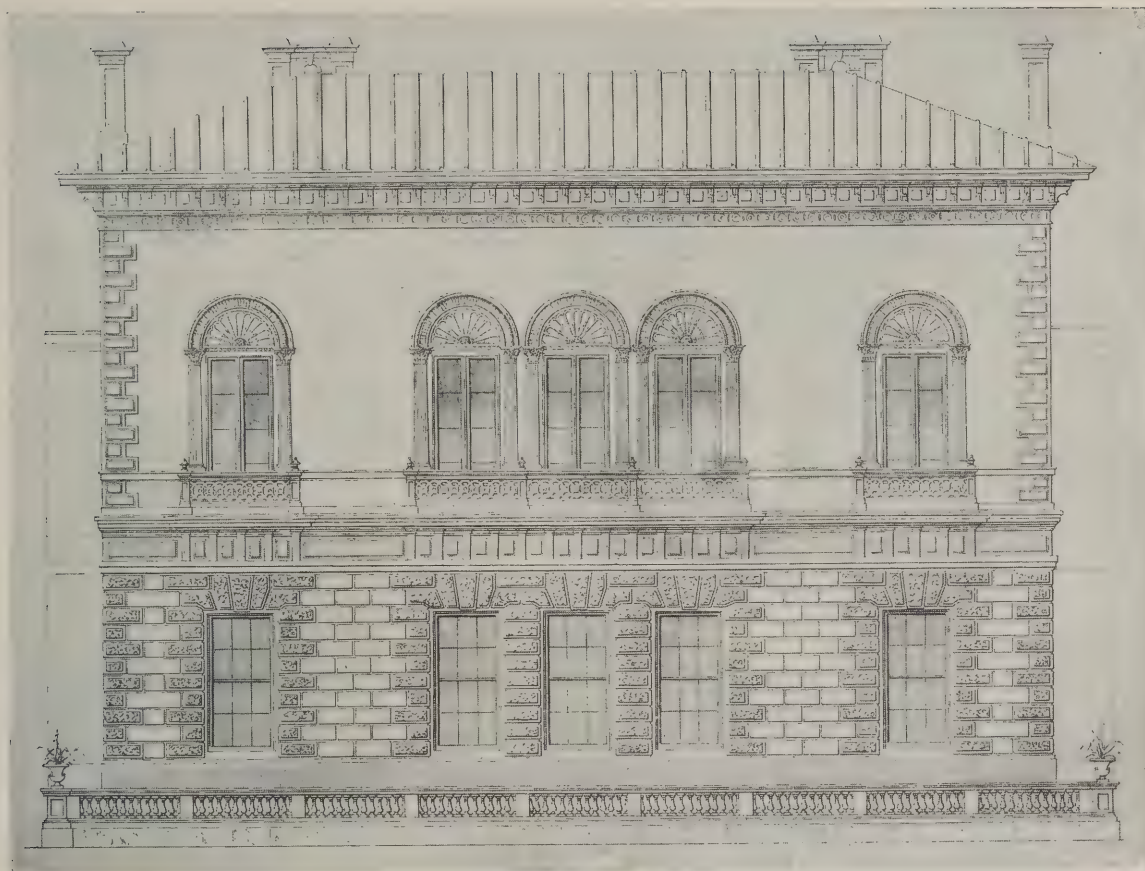
THE ATTREE VILLA—THE BELVEDERE
Country Life photograph

predecessors.¹ In the grounds of the villa he erected a circular water tower, one of the first structures to be built entirely of a patent concrete invented by a Mr. William Ranger, of Brighton. In a sketch book at the R.I.B.A. containing some of Barry's designs there are two elevations for 'Doctor Price's house in Brighton,' which show in an interesting way his change from a simple Greek treatment to a more ornate Italian version.

In the same year he was successful in a limited competition for the Travellers' Club in Pall Mall, with a design which gained immediate recognition as of unusual merit. Though frankly inspired by the Pandolfini of Raphael at Florence, it was nevertheless perfectly individual, quite original in its garden front, and skilfully planned in its adaptation of the Italian cortile. Differing widely as it did from the accepted version of English Palladianism, it provided something distinctly piquant to contemporary taste in an Italian palazzo in Pall Mall; the *cognoscenti* applauded; Barry was made a member of the rather exclusive Club; and the veteran Soane, who had early complimented the rising architect on his churches, himself designed the State Paper Office (now destroyed) in the new 'astylar manner.'

In Walton House, for the Earl of

¹ Mr. Bolton has referred with much justice to this neglected aspect of Barry's work in his admirable *Gardens of Italy* (Country Life, 1919).



THE TRAVELLERS' CLUB, PALL MALL
Garden Front

Tankerville (1837), Barry definitely set the tide in favour of the Italian villa as opposed to the rather ponderous Greek mansion of the period ; here for the first time in England he employed Italian tiles, and embodied his favourite tower motif in the design.

The success of the Travellers' Club led to Barry being invited to a limited competition for the Reform Club in 1832. Here he was pitted against formidable competitors—Basevi, Burton, Cockerell, Smirke and Blore, but came off triumphant with a design which he was able to execute in stone, instead of the stucco of the Travellers. In its proportion and modelling, the Reform Club is without doubt one of the finest buildings in London, and its plan a masterly one. Later, criticising his own work, he regretted that he had not given the upper windows more importance, as in the Palazzo Farnese ; though he carried this tendency so far in Bridgewater House,



THE POTTER HOUSE, MANCHESTER, NOW THE BUILE HILL MUSEUM

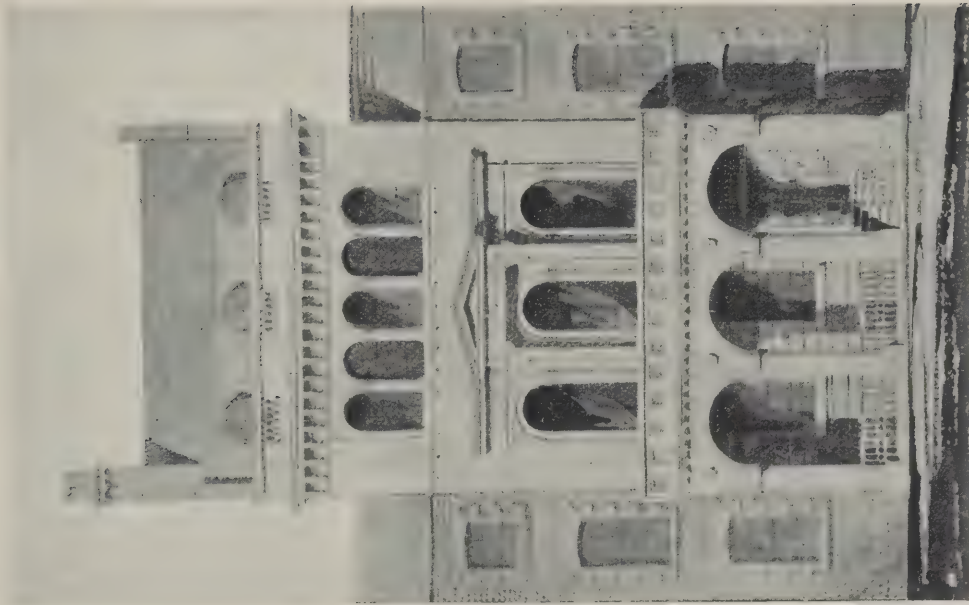
R.I.B.A. collection

as to make the top windows alternate with panels to form a frieze to the building. The character of Barry's early work is marked by a very fine sense of proportion and of the application of detail. Hittorff¹ especially praises the fine proportions and imposing mass of the Reform, also the cornice inspired by an ancient fragment at Rome. In all his designs he sought that great characteristic of classic art—repose and balance ; and this is as visible in his design for the Houses of Parliament as in his Italian designs.²

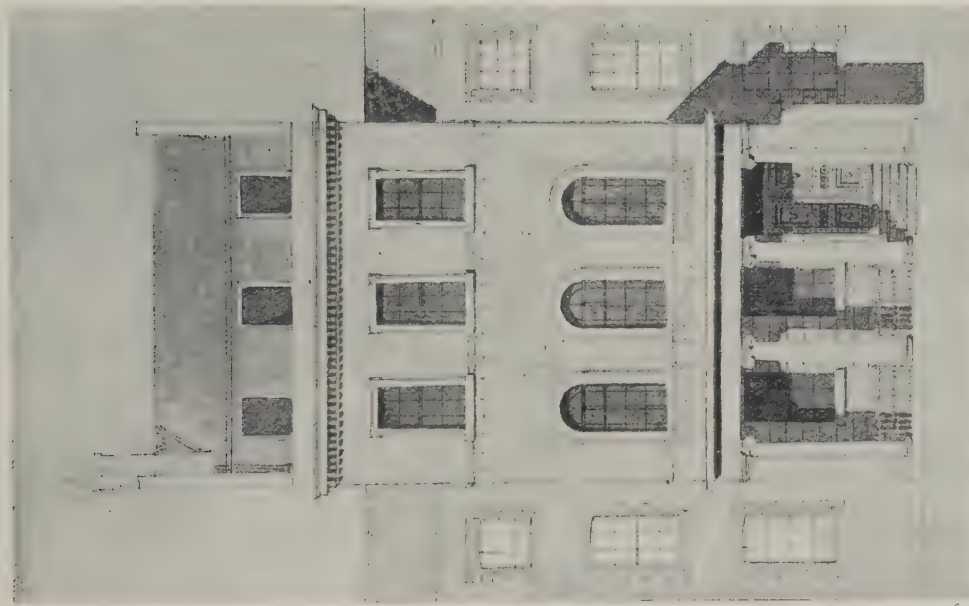
Barry stands above his contemporaries by the quality of *breadth* which he was able to impart to his designs, a quality somewhat rare in English architecture, and particularly rare in the eclectic period of the latter half of the nineteenth century, when the ultra-individualistic outlook obscured the true principles of classic design. Barry's eclecticism was of a different order, and was always modified by his classic bias ; in character, dignified rather than fanciful, genial rather than austere, and scholarly without the affectations of pedantry. Of his contemporaries, Cockerell undoubtedly had a greater

¹ Hittorff, *Notice Historique sur la vie de Sir Charles Barry*, delivered at the Beaux Arts, Paris, 1860.

² In connection with the Houses of Parliament, he actually prepared several sketches, in spite of the conditions of the competition, for an Italian treatment for this design.



THE PRICE HOUSE, BRIGHTON—FROM GREEK TO ITALIAN
R.I.B.A. collection



originality, but there is visible in his work an ingenuity of detail and an application of structural features as decorative motives, at times very far from the spirit of Greek art. Smirke had little originality or elegance, but produced a ponderous grandeur whose saving virtue was its greatness of scale

*Barry and
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Revival*

Wilkins failed to reach the front rank owing to a certain strain of pedantry and a lack of mastery of the elements of composition. Elmes alone, in the great St. George's Hall, came near to the ambition of the great German Hellenist Schinkel, 'To build, not as the Greeks built, but as the Greeks would have built had they lived now.'

Barry was not destined to contribute his finest work to the Greek revival, but he has left indications of what he might have accomplished, and the spirit of which animated his other work. Perhaps the career of Philip Hardwicke offers a nearer comparison to that of Barry in his scope. In 1829 he designed his fine Italian hall for the Goldsmiths' Company; in the same year, a Tudor-Gothic school at Southport; in 1832, an Elizabethan mansion, and in 1834, the great Doric propylæa and lodges to Euston Station. Barry in 1837 designed the Reform Club and Walton House in Italian, and Highclere in Elizabethan; in the following year, he produced his Greek design for the Law Courts, and at the same time was hard at work on the Gothic Houses of Parliament. The defects of Barry's later style are perhaps those liable to attend a successful career, and which in some respects reflected the character of contemporary taste—a growing floridity of manner and an exuberance of detail, though always subordinated to the general composition. With regard to the application of detail, Barry's ideas were that it could never be exceeded, provided it was always satisfactorily framed in the architecture. This theory accounts for his deviation from the reticence of his early manner, and is fully exemplified in the Houses of Parliament. A criticism of this building is outside the scope of this article; but the verdict of posterity may well justify the intricate jewellery of this beautiful fabric, as it equally applauds the massive strength of the Reform.

Barry was one of the last of the Classic giants who continued the traditions of the eighteenth century until the days of the Great Exhibition; his belief in later years (which the course of time has to a great extent verified) was that the then rising generation of architects, in spite of originality and talent, had much in their work which was a violation of first principles, and which would eventually prove fatal. When the whirligig of time was again to revive the forms of Renaissance architecture it was approached through an early Georgian perspective, but we can now justly estimate the work of Charles Barry—akin perhaps, to that of McKim in America—as a valued and inspiring contribution to English architecture.

A WARNING CRIED FROM ORCUS

ANNO DOMINI M.DCCC.L

By W. EDWARD PALMER

THE curtain had not long been rung down on one of the most highly coloured phases in English history, and the scene had been a long time in coming to a close, in fact near fifty years. Great figures were grudgingly making their exit, Goldsmith with his hat in his hand, 'Mund Burke, Sir Joshua, and the Great Samuel, moralist, essayist and lexicographer, the Lichfield bookseller's son, with his brown wig on his blotchy head. His thunderous voice is heard brow-beating one of the company (probably poor Goldy) 'Sir, you are impertinent!' he bellows; out comes Boswell's note book, the deep philosophical remark is for ever recorded, and the curtain finally falls. Then there is an unsettled, chaotic, scene-shifting interval; the costumes are all shuffled up and the prompter is nowhere to be found. Mr. George Beaufort Brummel, the last link with this great age, dies far away in Caen. It is 1847. Byron, in some respects another link, has been awake (and is still finding himself famous), for thirty-five years. The gay pageant of the Bucks and the Dandies is over: silver snuff-boxes and silver-topped canes have been put away for ever in the property-box, and gold-laced hats and frogged coats are irrevocably hung on the pegs of the great Dressing Room of Fashion, when the curtain rises again disclosing a bare stage and a faded representation of Horace Walpole's cockney-Gothic mansion on Strawberry Hill. It is quite faded; the scene painter had been dead these fifty-three years. There it stands in its stuccoed uncertainty, in hypocritical defiance to the equally inane conception of one James Wyatt, whose Abbey at Fonthill might have reigned in its stead, but that it was doomed to collapse in 1822 out of sheer structural defects. Now is about to be born the most inartistic period in English history of the last thousand years. A period, for the most part, of sham architecture, certainly of sham morals, of sham bosoms (actually! Ladies of the mid-Victorian period were wont to sport a false bust inflated with air and made to palpitate at will) and of sham beings. The most perplexing mystery to the historian is the existence of men like Carlyle and Ruskin, William Morris

*A Warning
Cried from
Orcus*

and Pater, John Addington Symonds and Sir Leslie Stephen ; indeed hosts of others. But these men would have shown their greatness in the Stone Age or any other age, and would have been greater in most.

A cold grey light is everywhere, but it is only the chill that precedes the dawn of an unrivalled era of commercial prosperity. Plans for a gigantic greenhouse were being secretly prepared—a greenhouse of such vast proportions as to be able to house curios and exhibits representative of the industry and invention of the world. The nineteenth century was just over half run when this cathedral-like hothouse was completed, and Charlotte Brontë, who had travelled far from the shelter of that Haworth Parsonage, saw it, with a suitable escort, and marvelled. ‘Do not press me much on the subject of the “Crystal Palace,”’ she writes to a friend ; ‘I went there five times and certainly saw some interesting things . . . but I was never able to get up any raptures on the subject, and each renewal visit was made under coercion rather than my own free will. It is an excessively bustling place . . . Once I went with Sir David Brewster, and perceived that he looked on objects with other eyes than mine.’ O that infusion of subtle sarcasm which could only have come from the pen of Currer Bell ! To another friend she wrote ‘After two hours spent at the Exhibition, and where, you may suppose, I was *very* tired. . . .’

Yes, no doubt she *was—very* tired—and it must have been an infernally ‘bustling place’ ; but she marvelled nevertheless. Everybody marvelled, and it was all the bulk of the gentility found time to do in those enlightened days. The gentleman of leisure turned his eyes to the country churches, and, in his inane sort of fashion, started marvelling at the wonders of medieval art. Mr. Parker, of the Camden Society at Oxford, went one better : he took a note-book with him—no, not a sketch-book ; he left the most important part of the study of Gothic to one O. Jewitt, a list of whose individual woodcuts would surely fill volumes nearly, if not quite, equal in number to those of the British Museum catalogue. ‘Mr. Bloxham, solicitor in Rugby,’ produced a small hand-book, just the size to fit comfortably and snugly into Adolphus’s ulster pocket, and Mr. Rickman also. But these were not all. A whole swarm of archæologically inclined gentlemen wrote little books on the pointed styles. Pale curates and beer-sodden churchwardens dived into them in moments of abstraction and bewailed the existence of a Georgian pulpit in their church, or a row of fifteenth century windows

on the south side of the nave, where, according to a theory of their own (based on an imperfect study of their imperfectly informed text-books), a row of lancets ought to have been. The treasurer was forthwith consulted. Yes, they thought they could manage it. Out came those fifteenth century windows, and that *pagan* Georgian pulpit was uprooted to make room for one of less heathen design. Later, roofs were removed, sawn up, planed, made into pews, varnished and garnished, and a roof in keeping restored. Up went a little brass tablet recording the fact that THIS CHURCH, WAS, BY THE GRACE OF GOD AND THE MUNIFICENCE OF ELIZABETH MARTHA BLOGS DECEASED OF THIS PARISH, RESTORED AND BEAUTIFIED MDCCCLXXIII. I am quoting examples within the pale of my own knowledge as indicative of but one aspect of this Gothic fervour—the ruthless restoration of our country churches. The word ‘restoration’ is sufficient to explain the results of their Hell-guided enthusiasm. The train had now been fired; in fact I believe the mine had properly exploded when Ruskin’s pen was working at such a prodigious rate, and bad ‘Gothic’ was spreading at a fine pace through the country. The ‘villa residence’ had its gateway with embattled top, its pointed gables, its painted barge boards of diabolical design and its trefoil-headed larder window. Ruskin took men’s minds back half a millenium. He made men think about architecture—that was his great achievement. But he made them think too much and in a too restricted sense, historically speaking—that was his crime. He emulated the Carlylean rôle of a prophet, and his was a dire fulfilled prophecy.

The residence that was not in the Gothic manner, could not, strictly speaking, be called a ‘residence’ at all. Contemporaneously with ill-fitting frock coats and meerschaum pipes came in those monastic country-houses, with rooms fittingly designed for the reception of horse-hair sofas and mammoth tables to support the glass-covered cluster of wax fruit. The new owner, if he could afford it, added an embattled tower and changed the name from *Moatdene* to *Ashampstead*. He bought first editions of the modern authors in calf or vellum, and had a Gothic library to house them. A smoke-room with three pointed windows with stained glass complete, and an open timber roof, was the only fit sanctuary for his meerschaum pipes and yellow pot tobacco-jars of Old Judge. He grew sleek and fat, and read Scott, who plunged him again into medievalism nearly as forcibly as his larder window. Such was the power of the pen in those days, and it was the

*A Warning
Cried from
Orcus*

*A Warning
Cried from
Orcus*

writers of the time who decided in what style the retired stockbroker—if stockbrokers ever retire—should build his villa-residence. Philip Bossineys were few, but Soames Forsytes abounded thick as the leaves in Vallambrosa.

The pen is indeed mightier than the sword, but never was the pen wielded with such dire results as in the nineteenth century. Perhaps it was a reaction pure and simple from the pastoral and idyllic classicism of the preceding age, which we like to think produced the Adelphi and Church Row, Hampstead. We have few classical writers to-day. That is to say, a literary man of this enlightened age would not be considered a despicable representative of his craft if he were unable to translate the dialogue between Hector and Andromache from the Sixth Book of the *Iliad* into decent verse—an exercise of Johnson's youth; and I daresay he would be allowed 'to disgrace the walls of Westminster Abbey with an English inscription' and go unhung. But it was the Popes, the Gays and the Johnsons who indirectly produced the work we admire, and the work which the 'Queen Anne' school has, and still continues, blindly to imitate. But the fruit withers when the root dies, and the root of the old learning (some call it pedantry) is fast dying; nay, some say, is dead. Just now we are in the throes of a Georgian revival, and no doubt the admirable production of the *Beggar's Opera* did much to further it. The revival has flourished in more than one direction. The makers of Queen Anne escritaires and Georgian chairs in the neighbourhood of Soho Square have done a roaring trade. We are realising just now that people like Farquhar, Aaron Hill and Vanbrugh wrote stuff quite worth reading. Crinolines, diminutive parasols and Jenny Diver hats could be seen quite frequently during last summer's hot spell in the parks and open spaces. What a pity the *Beggar's Opera* had not been revived twenty years earlier! If Gay and Bickerstaff, ah! and poor old Noll, about whom Garrick wrote that famously misleading and absurd epitaph—but perhaps he was only hard up for a rhyme for 'Noll'—if those men had continued to be read, revived (and about their ultimate appreciation there can have been no doubt) we might to-day be privileged to see more of the 'sham classic of Nash.' If indeed architecture be the printing press of the ages, who can deny that it is to the writers we must ascribe the matter it disseminates?

SWEDISH ARCHITECTURE TO-DAY

By H. C. HUGHES

IF you go to Stockholm in the summer—and it is a pleasant thing to do—go by way of Göteborg and the Göta Canal, for you will thus gain an insight by stages into the architecture of Sweden. In Göteborg you will see splendidly crowning the rocky hill above the quay the Mast-hugger church, the church of the Mast hewers' quarter, a noble work in the old Swedish manner, and behind it is a little group of wooden houses and a whole stretch of woodland enchained for a public park. In front of it are the typical wooden town houses of seventeen and eighteen century Sweden ; by the station is the great yellow brick block of the new Post Office ; and behind, still gay in desolation, are what remain of the 1923 Exhibition buildings, when all the midsummer-tide gaiety of the Swedes took exquisite form, light and dainty and fresh. The picture gallery is a permanent building and the façade with its tall arches is of very thin yellow bricks, almost lost in their mortar joints, above a terrace of massive blocks of grey granite. Behind it on the hill the blue and white half-Greek memorial still stands, the bizarre front of the Arts and Crafts Pavilion is reflected in the little lake, still brilliant with rock flowers, and behind the hill the many-windowed hall, and the theatre and the little restaurants, yellow and green among the yellow and green of the trees, still have their scenic railways and their merry-go-rounds.

A little old church there is too just outside this end of Göteborg, Örgryte gamla Kyrka, with a cupola upon its white tower and paintings of heaven and hell within, and with domestic windows and a pantile roof.

Afterwards in the tranquillity of a little white steamer you will discover many secrets of the heart of Sweden—the far-stretching lakes and forests, the silver birches and the wooden houses, which are almost without exception, pleasant to look upon, and painted in red, or yellow or grey or pink. There are no mountains, though seldom are you out of sight of granite, and in the evening you may see, as you pass the wide farms, girls in national dress going to some evening dance, or in remoter places bathing white-limbed in still lakes.

*Swedish
Architecture
To-day*

There are few ancient buildings in Sweden, but you will see some of them. Vadstena with its great castle, and the church of St. Birgitta herself, where her remains are still kept in a reliquary, amid an exceedingly rich collection of painted wooden sculpture, reredoses and figures of saints of the fifteenth century, and lovely embroideries, and later, an early Cistercian abbey of stone very true to type at Vreta, quiet and dignified and reverently kept.

At last, after a journey intimate of the midsummer country, after a plunge across a bay of the Baltic, out of the friendly shelter of the thousand islands, you come again into canal and then steam hour by hour in the windings of many armed lake Mälaren where are little islands and white steamers and motor boats and yachts ; and at last the long line of the buildings of old Stockholm comes into view and nearer on the left, most queenly, like some red majestic flower, floats the shape of the new City Hall—delicate and serene, from the Crocus Garden at the waters edge to the lotus bud of burnished bronze that carries the three crowns on the campanile.

Stockholm without its City Hall, I for one cannot imagine. It seems to hold the whole individuality of the city, its whole life in time and space crystallized into a magic thought. The tall sailing ships from Finland with their cargoes of silver birch logs are moored by the Tomb of Birger Jarl. By the statue of Fröding in the garden the people come to read the exquisite lyrics of the young poets of Sweden. The students hold their singing competitions in the cloister. Balls are given in the warmth of the Blue Hall and state banquets in the Golden Chamber where the very chairs and tables are gilded and low and rich within the gold mosaic of the walls. The flower of Sweden's younger artists gave themselves to the adorning of the building.



UPSALA : HOLY TRINITY CHURCH

Locks, chairs, electric standards, the brocades and leathers of the settees and chairs, the exquisite glass chandeliers, the burnished statues on the roof, carving and painting and colour, are all together with a magical fitness and perfect unity—blending in an infectious spirit of romance. Here building is become verily an adventure again for this whole school of artists. But what is most striking in this building is the quality of permanence, of fitness, of inevitableness. The ground slopes up in the gateway and then down again with a gentle sweep, past the great circular steps of the Blue Hall, through the cloisters to the Gardens, across the gardens to the flashing waters of the lake. The unpointed brick walls of the court hang like curtains of hand-woven stuff rich with embroideries. Nowhere is there visible effort—everywhere the repose of the thing of centuries.

*Swedish
Architecture
To-day*

From the tower you look far over the lakes and islands that surround Stockholm and the far spreading woods. The old city, dominated by the square block of the Palace, lies below, water all round, rushing from the higher level of the lake, to the lower of the Baltic. Behind the Palace are the tall flat-fronted houses with their small windows regular and flush with

the wall, so that in the shadow they catch the light and flash it down the narrow lanes. The houses are plastered but the small doorways are often of carved granite. Away on the hill rises the curious composition of the Engelbreckt church—a cavernous interior of elliptical arches, important as one of the first buildings of the modern movement. Many of the old Swedish habits are revived here, in painted ceilings and rough walls and here too—almost for the first time—there is nothing shop bought. The “Architects Company” has made everything, even the visitors’ book in



GÖTEBORG: ÖRGRYTE CHURCH



UPSALA : GAMLA TORVET

the vestry. Beyond are the Stadium and the Technical Schools of Architecture and Engineering. To their right — and distant — is a newer quarter of flats, new or building still, great simple blocks with surfaces grey and pink, and planned round ample courtyards. Behind you on the left is the great bulk of the Raadhus inspired to some extent by the castle of Vadstena, and away to the right high above the river the twin-towered beauty of the Högalid church, finished in 1923, and in its way as lovely and perfectly complete in sculpture, painting and furniture, as the City Hall itself. (Swedish churches are not easy to get into. To see this one you must telephone

to the caretaker whose number is on the west door. Lovely and reverent as they have learnt to make their churches, I think only the cathedral of Upsala is left open either for prayer or sight-seeing.)

All these buildings and many more are of the last fifteen years, of red brick, sometimes plastered and coloured, roofed in copper or pantiles, all inspired by old Swedish rather than foreign architecture. For in the seventeenth century Stockholm took Dutch and German, and in the eighteenth century with surprising success, French models, for her palaces and public buildings. In the nineteenth century Stockholm was eager for the culture of all, and her watersides are heavy with spiritless buildings in every borrowed style from Venice and Paris and Berlin. And now in these few years has come the change, and the city is transformed already. Literally there is scarcely any new building which is not fully in the new manner, in simplicity of bulk, in carefully studied surface treatment, in straightforward expression and national inspiration. This architecture is hailed everywhere with delight and understanding and has become the most usual expression of a new civic and national consciousness, and here, I think, more than in anything else, is the real key to the importance of this architecture. It has been written of as if it was the natural development of a peasant architecture shrouded in northern mists, newly emerging from the darkness of *troll*-haunted woods,

and yet the buildings of the early twentieth century in Stockholm rival those of any city of Europe in pompous dullness. The Gothic revival in England and France was outdone by Swedish architects. Upsala cathedral, a great and noble piece of northern brick Gothic, was transformed within and without, into fairly correct French, without a breath of inspiration. Correct Venetian palaces are grouped about the water. Later, when Germany dominated the whole culture of the north the hotels and theatres that confront across the rushing waters the calm dignity of the Royal Palace were built with a grandiose and heavy shapelessness that only becomes gracious at night when the lights of the roof cafés glitter across the water ways.

In the eighteenth century, here, as elsewhere in Europe, the great houses, though with many turns and moods that are Scandinavian, are in inspiration and design deliberately and consciously French. Drottningholm has its theatre and its China palace as much as Potsdam or Esterhazy. Gustaviensk is only a Swedish variety of 'style Louis Quinze.' Even when the Swedish fame was at its highest in Europe, when Gustavus Adolphus was swaying the fortunes of a continent, his nobles, Swedish and Scottish, were modelling their palaces on those in Germany and filling them with looted treasures of furniture and painting, such as you can still see untouched at Skokloster, one of the many Sabbath day steamer trips from Stockholm.

So it is clear enough that this modern architecture is not the following of a living tradition, though perhaps it is the bringing to life of one still warm—one hardly dead. But what is it that has made this tradition live? If you look at the far-apart wide open eyes of the Swedes that you see in the tramcars or in the cafés, you see in them a wistfulness, a watching. It is as if in the long winters they are dreaming of great lives, of fortunes to be made, of great deeds to be done in the far away countries of the sunshine. Usually calm,



STOCKHOLM : THE STADSHUS

*Swedish
Architecture
To-day*

*Swedish
Architecture
To-day*

almost phlegmatic, they are stirred to passion by music or seen beauty. Youth is passed actively, by men and girls alike. Winter lights their faces with joy of frozen lakes and snow-covered hills. The hot short northern summer, with its long light nights, is lived to the full, camped in the little wooden houses in the islands, skimming in yacht and motor boat, or swimming naked and happy, in the clear water. Then with manhood, womanhood, comes a restlessness. The wide unpeopled stretches do not satisfy. The unexploited country does not provide and the choice must be made of the traditional toil of the sea or farm or wood or all the vague chances of America. For the days of Sweden's greatness are by the standards of Europe in the past, and the rich countries and the active cultures are so near—Russia to be watched continually on the frontier, Germany rich, clever, musical, all compelling and all absorbing, and beyond, France with her grace, Italy in the warm and kindly south, the Mecca for every Swedish artist, and England, romantic centre of a universe of strange peoples and tongues; and away in the west, beyond the Atlantic, America, the golden country that magics away Sweden's sons and daughters.

But even before the great war there was some value visible in Sweden's under-population, in her poverty, in her apartness from the centre of things. The few who were reformers had not quite the overpowering difficulties that they had in the other countries. Freed from the overcrowding that intensifies every modern problem, and with all the experiments of Europe as their school, there grew up men and women cultured, clear sighted, open minded. Few enough to work together, united by a devotion to their country, and by a new standard of values, moral and not numerical, before



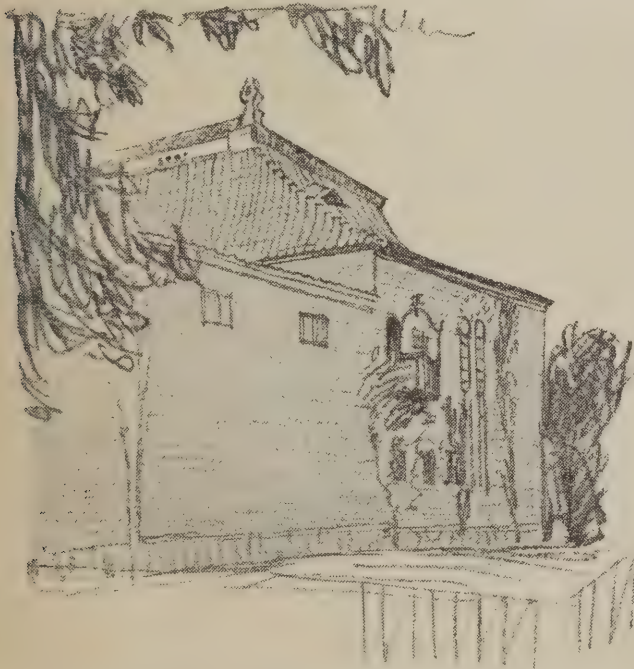
ULRIKSDAL

long they became the real leaders in Stockholm, and so in Sweden. Purity of race rather than numbers, fitness of body and mind rather than riches, were their ideals, and a new Sweden, great in the world because of these things, rooted in a great past, confidently preparing for a great future. On every side the wise direction of this minority showed itself—temperance reform, marriage laws, gymnastics, education—so that Sweden is become a model for other nations. It seems to be not that these reforms and these ideas are original always to the Swedes, though often they are, but that they have the wide culture which can single out what is best in the thoughts of reformers in any nation, that they have the opportunity and scope for applying it and above all the fire and confidence to make it their own. And to my mind this fire and confidence in the future of their nation, this support which is given to the leaders and this wide cultured understanding of foreign work, is the well-spring of the amazing architectural movement which has come about in Stockholm and Göteborg in the last few years. It is not a conscious expression of vitality. If you question a Swedish architect he will say, 'We feel we are

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in a good period'; or 'We feel fairly happy about our work,' but none the less I feel that the technical reasons usually advanced are not enough for this transformation, and that it is in this aristocratic social movement that the real spring is to be found. For the architecture, universal as it may be, and applied to the uses of a city and civic institutions, is the work of a fairly small number of men—all educated artists—turning to their old national architecture to express their national aspirations.

So far then, the deliberate return to a manner of building definitely national has much in



STOCKHOLM: A HOUSE BY RAGNAR ÖSTBERG

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common with our own Gothic revival but it has also three great differences. One is that the Gothic of England is elaborate, organised and uniform enough to be a style, or a series of styles with grammars and orthodoxies of their own (or is it merely that we have become obsessed with the word *style* and cannot away with it ?) whereas most of what typically Swedish architecture is left from the past is very definitely a rough and straightforward manner of building owing but little allegiance to Gothic or Palladian.

The old church of the Trinity at Upsala is a pleasant enough and accessible example of the rough patterning in large bricks and plastered strips and figures, the pantile roof and simple woodframed and leaded windows that give such a pleasant domesticity to the monumental buildings ; and the older houses of Stockholm, flat fronted, tall, plain, plastered and simple granite doorwayed, show a building tradition far removed from styles, though tall narrow pilasters mingle unexpectedly with granite ornaments of the most Scandinavian intricacy, and the rooms within have often a painted remembrance of palatial panelling.

[*To be concluded*]

COMMUNAL LIVING

By A. TRYSTAN EDWARDS

AS the words 'Communal House' may excite a hostile prejudice, I must explain at the outset that in advocating this form of dwelling place I do not contemplate the possibility of several families having an equal share in all the rooms of the building they inhabit. Such a state of things does not prevail even in an hotel, and it is obvious that the expression, 'communal living,' if it is to be of any practical value, must have a restricted meaning—that is to say, it must exclude such arrangements as are incompatible with the social standards of the modern world. But, while this term should not connote extreme and impossible types of association, it must yet be a flexible one; for between the self-contained cottage and the large block or quadrangle arranged to accommodate perhaps a hundred families who have been brought together by their desire to share in certain conveniences which individually they could not afford, there are many intervening types of plan where the idea of communal living has found less complete expression. Of course, the self-contained house has certain great advantages over all other kinds of dwelling place, especially if its occupants can afford to keep servants or can otherwise adapt themselves to the performance of domestic duties, and it is likely to remain in favour with considerably more than half our population—both rich and poor—but there are now operating certain social changes which can find no other architectural expression than in the provision of a very large number of homes in which the co-operative principle has been introduced.

In present-day discussions on housing it is customary to concentrate attention upon the housing of the working classes, but the truth is that for the 'old poor' and the 'new poor,' who comprise, perhaps, two-thirds of what used to be known as the middle class, there is only one housing problem. I shall, therefore, base my remarks upon the assumption that the difference between the standard of life of manual labourers and that of the professional classes is daily getting less. Because in recent years the professional classes have shown a certain preference for villas detached or semi-detached with gardens adjoining, there are many manual labourers who

Communal Living wish their cottages to be disposed in the same manner ; and if the communal house achieved popularity among the professional classes it would find ready converts in the ranks of manual labourers also. Were the communal house represented as an institution for the indigent it would stand no chance of acceptance. Its chief merit lies in the fact that it offers a solution of domestic difficulties which are experienced in some degree in nearly every household in the land.

Three main classes of people are already dissatisfied with the self-contained house. First, there are the women earning their own living or who help to support a family. Of all the social factors which provide an occasion for new developments in domestic architecture the entry of women into industry, business, and the professions is, perhaps, the most important. It is obviously unfair that before and after a full working day people should be obliged to devote their scanty leisure to household tasks. Secondly, there are the women who resent the assumption that they must occupy themselves with domestic work whether they like it or not, and who feel they could more efficiently discharge their duties to society in other ways. Many of these women were formerly accustomed to have the assistance of servants, but now, owing to the general reduction in the standard of living, they are thrown upon their own resources, and their present predicament would almost certainly lead them to give favourable attention to the principles of communal living. Thirdly, there are the mothers of large families who, although thoroughly domesticated, find that their strength is unequal to the demands made upon them.

Let us consider in what respects communal living could make life more tolerable for such people. We may begin with the subject of cooking. There is little doubt that large sections of the population are suffering from malnutrition, caused not so much by poverty but by unwisely chosen and badly cooked food. The housewife who has to dress and otherwise tend small children, do the family washing, and keep her home clean has an almost intolerable burden cast upon her if she is expected to prepare several meals a day for her husband and elder sons, who, perhaps, have varying occupations which make it impossible for them to be in at the same time. Consequently, there are many thousands of households in which the only hot meal partaken is brought from the fish-and-chip shop. The self-contained cottage, no matter how admirably planned, does not

provide a complete solution of this particular problem. In such cases a communal kitchen or restaurant readily accessible to all the families residing in one block or quadrangle might be a great boon.

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By a communal kitchen I do not mean one in which all the housewives in the block will handle the cooking utensils themselves and take their turn at the range. That would clearly lead to friction. Someone should be delegated to do the cooking for all the occupants of the block. Members of the various families could then fetch their meals ready cooked to their own quarters, or else make use of a common dining room adjoining the kitchen. In addition to the large range in the communal kitchen, it would be desirable to have a small oven or gas-cooker in every separate home, for occasionally a special meal might be required either for an invalid or on some festive occasion. The accommodation of the various flats could be multifarious. One, two, three, or four bedrooms, with one or two sitting-rooms, could comprise the unit, while, of course, each house would contain its own scullery, bathroom, and sanitary arrangements. Co-operative house-keeping has already been practised with success in Letchworth and other places, and if any group of people wish to make an experiment in that direction they can soon settle between themselves who should be in charge of the catering and what arrangements should be made for establishing it upon a sound financial basis.

Again the problem often arises, 'What is the housewife to do if she is going shopping and wants to leave her children at home?' In practice, what generally happens is that the younger children are left in the care of the elder ones, if these happen to be over the school age, or else a neighbour is asked to take charge. Where the common playground of the children is the street the system appears to work satisfactorily enough, and one sees groups of children from several families apparently quite safe and happy under the care of some young girl. The crèche has, in a limited number of instances, been provided to meet this obvious need, but a housewife is unlikely to go several hundred yards, perhaps away from the direction of her shopping expedition, in order to deposit her children at a crèche. It would undoubtedly be of advantage if in every group of dwellings there were a large nursery inexpensively furnished. The young people who now play the supervisory rôle in the street could do so just as well in such a sheltered place, specially adapted to the needs of childhood.

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In these days when educational facilities are being made more general and when students for examinations have home-work to do, a large quiet room for study would be much appreciated, and it is even possible to contemplate a time when every family in the land will have access to a social room in which music and dancing and other entertainments can take place.

These suggestions for a development in the direction of communal living are not made in a spirit of hostility to what is known as family life. The objection to the ordinary type of self-contained dwelling which nine-tenths of our population inhabit is that it often injures family life by imposing conditions which so limit the comfort and freedom of the individual members of the family that there cannot grow up between them a desirable social relationship. I do not speak now of the hovels where a whole family, or perhaps two, eat and sleep in a single room, but rather of the better type of cottage dwelling where the elementary decencies of life are observed, but where, owing to special conditions which I have described, the domestic task is inadequately performed.

In the opinion of the present writer there should be two strong tendencies in housing reform where now there is only one. The first tendency, which has received much popular support in recent years, is towards extreme individualism. This has found expression in the thousands of semi-detached cottages which have been or are about to be erected. These houses are well-built, have plenty of air and sunlight, and each has its vegetable garden. If we are to base our standards upon considerations of hygiene alone, such a system of development has much to commend it. To men of sedentary occupation, such as clerks and certain types of factory worker, the task of managing a garden is a desirable relaxation. But I believe it would be an error to suppose that the self-contained cottage with its little garden represents the sole ideal worthy to be presented by housing reformers. There are many among us, both manual workers and professional men, who would rather play games, read, or go to a concert in their leisure than engage in horticultural pursuits.

A common garden and a common playground for the children would generally suffice for their wants, while, of course, there is nothing to prevent the occupant of a communal house from taking up an allotment. But while home-grown vegetables have their attraction, the expert market gardener is also worthy of support. As the author of *Erewhon* says, 'There is no

exception to the rule that it is cheaper to buy a cabbage than to grow one yourself.'

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At present the whole question of flats and communal services is much prejudiced by the existence of ugly tenement blocks in mean streets of our towns, and to popular audiences these tenements are contrasted with the new cottages, much to the advantage of the latter. Large architectural formations, however, can assume extremely elegant shapes, quadrangular and otherwise, and if nicely spaced in garden-city conditions can be made perfectly healthy abodes. The cottage-building movement has owed much of its inspiration to the Middle Ages, but, while our mediæval forefathers designed the most charming cottages, it might with advantage be remembered that they also designed many beautiful collegiate buildings, which constitute, an architectural precedent worthy of careful consideration by housing reformers of to-day. Of course, a quadrangle which is to be inhabited by whole families is not nearly so easy to plan as a hostel or college for men or women only, but the difficulties are not insuperable, and the large block building with self-contained suites of rooms and communal conveniences such as I have hinted at will solve the domestic problems of an ever-increasing number of people. In this connection there is no need to visualise sky-scrapers. Dignified structures of two or three stories only would best meet the needs of the case, and they could be adapted with equal propriety to town and suburb.

LETTERS FROM TOWNS

DUBLIN

DUBLIN, which at one time ranked among the most important capital cities of Europe, brilliant with its smart social functions and with the pageantry of the British army and diplomatic staffs, has passed during the last ten years through strife and civil warfare such as fortunately but seldom befalls a city of similar status. With the signing of the Irish Treaty in 1921, and the official functioning of the Dail Eireann there is every reason to hope for the rising of a new capital, planned and governed on modern lines, as is befitting the seat of government for a new Free State. It is symbolical that the badge of the Civics Institute, who have the town planning of Dublin at heart, has had for its inception the Pillar in Phoenix Park, displaying Dublin, in the allegorical form of the Phoenix, rising out of the flames of its former self as a new Dublin is slowly rising out of the ashes to which political warfare have reduced it.

Before proceeding to consider in detail the improvements and developments that have taken place since the signing of the Treaty, a passing reference must be made to the unavoidable acts of vandalism, if one may use the term, caused during the 'Trouble,' to several of the Empire's finest buildings. The first of a long series of outbreaks of strife and destruction occurred during Easter Week 1916, still remembered by the inhabitants of Dublin as 'Black Week,' when the long-suppressed grievances and dissatisfactions of the Irish people broke out in the Sinn Fein rebellion. Fire arising out of military operations was responsible for great havoc in the city and many buildings were completely destroyed in Sackville Street (now O'Connell Street), Abbey Street, North Earl Street, and Henry Street.

The General Post Office, built in 1818 and which had been recently reconstructed at a cost of £60,000, was completely gutted, only the fine Ionic portico and bare walls being left standing. Another historic building that suffered was the Royal Hibernian Academy in Abbey Street, with its priceless art treasures. These buildings were erected from the designs of Johnson, an eighteenth century architect ; the latter was built and endowed by him.

During a period of comparative quiet in Dublin in the years following the

suppression of this rebellion, the lower part of O'Connell Street was rebuilt. There has apparently, in this rebuilding, been some attempt at keeping the main cornice-line at one level, and this in itself is a step in the right direction. The buildings themselves, however, though many of them possess considerable architectural character, lack co-ordination, and the lower part of this street has suffered from the absence of any scheme of grouping. There was indeed an almost unparalleled opportunity of grouping these masses of commercial buildings to form a fine scheme of street architecture.

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The completion of the rebuilding of this end of O'Connell Street was marked by a further outbreak of trouble in 1921, when the Sinn Feiners deliberately set fire to and completely gutted James Gandon's magnificent Custom House. This wanton act of destruction was in accordance with a policy of the rebels to destroy all British Government buildings in Ireland. Begun in 1781, the Custom House occupied ten years in building and was one of the finest works of the later Renaissance period. The view obtained from O'Connell Bridge of the dome of the Custom House before it was destroyed, reflecting the rays of the setting sun as it stood by the river, was a picture not to be forgotten and only equalled by the corresponding picture on the other side of the bridge, and about half mile further upstream, of the Four Courts. The conception of the great central drum of the Four Courts with the entrance portico of Corinthian columns, flanked by two plain blocks with which it is connected by an arcade, with entrance gateways, is particularly fine, especially when viewed with a foreground of one of those delightful bridges by Rennie that span the River Liffy. The Four Courts, as the Courts of Justice are called, was designed by Cooley, a local architect of great merit. It was completed after many years by Gandon. It took from 1786 to 1800 to complete and in 1922 suffered almost irreparable damage by heavy gunfire and explosion in the struggle between the Republicans and the Irish Free State Army.

The buildings worthy of note which escaped damage are the old Houses of Parliament, now the Bank of Ireland, in College Green, a fine low colonnaded building, with a recessed central feature and semi-circular wings, around which the colonnade is continued. Opposite this is Trinity College, which was garrisoned by the University O.T.C., and successfully held out during the 1916 rebellion. In Merion Street stand the new Government Buildings, originally intended to be the Science College and Museum, and

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the Museum and Leinster House in the same group, which all escaped damage, as also did the very charming City Hall in Lord Edward Street, which is attributed to Adam. The damage caused in 1922 by the Civil War did however exact a still further considerable toll from O'Connell Street, as much of its east side was reduced to ruins.

The ruins in this part of the street have not been rebuilt yet, and this has been the subject of serious criticism in the local press. The Dublin Reconstruction Act (1924) is the excuse offered for this delay in rebuilding, for the owners contend that the provisions contained therein prohibit rebuilding on the amounts awarded by compensation. The Act was the outcome of the rebuilding of the lower portion of O'Connell Street which clearly demonstrated the necessity for an initial scheme of co-ordination for the 1922 area. The Government passed the Dublin Reconstruction (Emergency Provisions) Act on July 1, 1924, owing to the site owners themselves failing to come together and prepare a co-ordinated scheme of their own. The City Architect, under this Act, has power to approve and to alter designs for rebuilding, if in his opinion they are injurious to the amenity of the street. In order to assist architects in the preparation of their own individual designs for various premises, Mr. H. T. O'Rourke, the City Architect, has prepared a sketch design of the frontage co-ordination for this street between Cathedral Street and Gloucester Street, and although it will be possible to obtain the same result by different architectural treatment and detail, the designs for the separate buildings may differ from the sketch; in the general co-ordinative basis outlined they must agree.

The sketch includes the three important Hotels, which were destroyed, namely, the Gresham, Granville, and the Hammam. These three Hotels are designed as points of emphasis—the two larger ones the Gresham and the Hammam, flanking the somewhat smaller Granville Hotel, which forms the centre of the façade. The Gresham and Hammam buildings are treated upon modern lines that are somewhat reminiscent of the new buildings in Regent Street. The base of the whole scheme is treated horizontally and consists of an almost unbroken stretch of plate glass for shops. Though the modern architect accepts large areas of plate glass, it seems unfortunate that the corners of the side streets and the heavy rusticated piers of the hotels could not be carried down with more masonry to give stability to the design. The cornice, which is rather flat, is surmounted by an attic storey, the capping



DUBLIN : RECONSTRUCTION OF O'CONNELL STREET

H. T. O'Rourke, City Architect

of which is converted into a heavy crowning cornice on the hotel façades. These consist of a suggestion for a columnar motif, with very successful plain piers stopping the colonnade, the emphasis being given to the Gresham and the Hammam by a flat pediment in the attic storey surmounted by a flagstaff. The remainder of the property is treated very plainly with just the cornice line and the attic carried through, and the restraint of these connecting-blocks forms a satisfactory foil to the more ornate treatment of the points of emphasis. The sketch design, which is put forward as a practical scheme, should form the basis of a very fine architectural grouping, and Dublin will have every reason to be proud of succeeding where London has failed in its Kingsway. The proposal is to carry out the rebuilding in stone, as this material is very little more costly than brick in a scheme of this size.

The question of street widening is a subject properly dealt with under a new city plan, but two obvious street improvements are incorporated in this present Act. The Corporation having powers under the Act compulsorily to purchase land, it has been decided to carry through Gloucester Street to O'Connell Street, and also to widen Cathedral Street, the main approach to the Roman Catholic Cathedral in Marlborough Street.

The further provisions in the Act include power being given to the Corporation to waive bye-laws on the recommendation of the City Architect, to enable a joint plan of reconstruction to be carried out. The control of the City Architect applies to Lower O'Connell Street as well as the still ruined area of Upper O'Connell Street, and a building owner has the right to carry to arbitration any dispute arising under the Act.

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This Reconstruction Act, though it only affects the O'Connell Street area will be, it is to be hoped, the forerunner of considerable activity in town planning in Dublin as a whole. True, this scheme should be the result of a town plan, but the urgency of rebuilding has resulted in very wise legislation, and no doubt greater improvements to the City will be contemplated in the near future. The Civics Institute are at present devoting their energies to the preparation of a very detailed and comprehensive Civic Survey of Dublin and the tremendous task of mapping this information and preparing the accompanying written matter is now nearly completed. This information, when it is ready, will enable a new or modified town plan to be prepared, bringing up to date the scheme prepared in competition by Professor Abercrombie in 1914.¹ The recent historical disturbances and the results of the assimilation of information hitherto unattainable, will suggest modifications and alterations in detail to this scheme, and a plan will no doubt be evolved, which will continue the work of civic design so ably started in O'Connell Street under the City Architect.

ALEC. G. JENSON

¹ An illustrated article on Professor Abercrombie and Messrs. Sydney and Arthur Kelly's scheme by Mr. H. V. Lanchester appeared in ARCHITECTURE for April, 1923.

RECENT BOOKS

DECORATION AND FURNITURE

POLYCHROMY. Architectural and Structural. Theory and Practice. Leon V. Solon. With introduction by Ralph Adams Cram. New York: The Architectural Record.

ENGLISH PRIMITIVES. Dr. Tancred Borenius. Oxford: Published for the British Academy by the University Press. Two shillings.

COLOUR AND COMFORT. John Gloag. With illustrations and original designs by Palmer-Jones. Lond.: Duckworth. Seven shillings and sixpence.

ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE, 1500-1650. An account of its development and characteristic forms. M. Jourdain. Lond.: B. T. Batsford. Sixty shillings.

ENGLISH FURNITURE AT A GLANCE. Charles H. Hayward. Lond.: The Architectural Press. Five shillings.

SMALL FAMILY HOUSES. R. Randall Phillips. Lond.: Country Life. Ten shillings and sixpence.

PEASANT ART IN SWITZERLAND. Daniel Baud-Bovy. Translated by Arthur Palliser. Lond.: The Studio. Seven shillings and sixpence and ten shillings and sixpence.

ROUBILLAC'S WORK AT TRINITY COLLEGE, CAMBRIDGE. Katharine A. Esdaile. Cambridge: The University Press. Seven shillings and sixpence.

THE long prevalent idea that the interiors of mediæval buildings were of grey stone and the façades of Grecian temples of snow-white marble is fortunately now abandoned. That the Greeks decorated the exterior of their temples with colour is generally recognised, and a great mass of archæological material has been accumulated on the subject; but it has been left for a writer of the present time to deduce from this evidence the guiding principles that actuated the Greek artists in applying polychromy to their buildings and sculptures. As Mr. Ralph Adams Cram says in his Foreword to Mr. Solon's book—'For the first time the best attested facts as to Greek polychromy are logically assembled, and the theory that underlaid them clearly set forth.'

This essay, which is a reprint of the articles that appeared in the *Architectural Forum*, is a most useful one. Its title were better *Greek Polychromy* instead of *Polychromy*, as it deals with Greek work only, but the principles enunciated are so sound that they will form a safe guide to the application of colour decoration in any style. The book, which is well illustrated with colour and monotone plates, would be a fine one had it not been printed on glazed paper, and it would have been easier to study had the proof-reading been more careful; nevertheless, it is a most useful book.

The persistent fallacy that the inside of our mediæval churches were cold and grey, is also recognised, but we still await a comprehensive study of the application of colour to mediæval interiors, ecclesiastical and domestic, and their fittings, adequately illustrated with coloured illustrations. The present-day interest in

Recent Books colour decoration and the improvement and cheapening of the technical methods of colour reproductions, should encourage some scholar to undertake this work.

The exhibition of English Primitives at Burlington House last year called attention to English mediæval painting generally, and Dr. Tancred Borenius' paper on the subject, read before the British Academy, reminds us of the large amount of mediæval painting that has survived the whitewash applied in the seventeenth century. He observes that although the influence of mediæval English painters has been carefully traced in their own and their pupils' work in Scandinavia, early painting in England itself had been most curiously neglected. The Burlington House exhibition showed what wonderful examples of English painting are to be seen in this country, dating back to as early as the thirteenth century.

Another proof of the increased interest in the use of colour is shown by the larger number of books that are being written on the subject of domestic interior decoration. A new book, *Colour and Comfort*, gives many suggestions for colour schemes for new houses and for treatments for the 'cure' of Victorian decorative schemes without undue expense. Some of the suggestions sound attractive, but unfortunately all the illustrations, which are by Mr. Palmer-Jones, although amusing enough, are, with one exception, in black and white, and do not pretend to illustrate the schemes described.

One of the few remaining gaps in the splendidly produced Batsford series of works on *Furniture and Decoration in England* has just been filled by the publication of Miss Jourdain's scholarly work on the very interesting period of 1500-1650. As Miss Jourdain points out it was during this period of one-hundred-and-fifty years that the rather rude and spartan ideas of domestic comfort of mediæval England gave place to a state of luxury not greatly inferior to that enjoyed by our great-grandfathers. This change was due to the sudden expansion of trade and the gradual absorption of the spirit of the Renaissance. It was to Henry VIII. and his great Chancellor, Wolsey, we owe the dissemination in England of the New Learning; the King encouraged Italian artists, such as Torriagnano, to come to his Court and to bring with them bands of Italian master craftsmen to embellish the great palaces that were being built for Henry and his courtiers. It is amusing to think that Torriagnano almost persuaded the young Benvenuto Cellini to return to England with him in about 1517, and that the latter only refused on hearing Torriagnano boast that it was he who had broken Michael Angelo's nose! One would give much for a few pages of his autobiography devoted to his first-hand impressions of England and 'those beasts, the English!' With the withdrawal of the Italian artists, English decoration and furniture was deprived of this strong lead before it found strength to 'stand on its own feet,' and the native craftsmen were compelled to seek inspiration in the numerous books of engravings that were imported from abroad, chiefly from the Netherlands. Those designs, interpreted by men of mediæval training, produced the unrestrained and rather crude styles that are known as Elizabethan and Jacobean.

Miss Jourdain's work is a book to be thankful for, both because of its thoroughness and full documentation and for the admirably selected examples which are illustrated by photographs and measured drawings. The Keeper of the Woodwork at the Victoria and Albert Museum contributes an excellent introduction.

A concise outline history of English furniture, fully illustrated by drawings, has recently been published by the Architectural Press and should meet with success, as it gives a succinct and rapid survey of this subject, which has perhaps never been more in the public eye than at the present time.

The modifications brought about by the economic effects of the war are rather vividly shewn in looking through the new collection of recent houses that has been edited by Mr. Randall Phillips. Reduced size, simplification of planning and great attention to domestic equipment and to the servants' comfort are all symptomatic of the economic and social changes that have arisen from the war. These small houses, costing from one thousand to three thousand pounds, exemplify the tendencies of the day and one is bound to admit that the result of these modifications is not, by any means, all to the bad, and that in many respects the post war house is better than its predecessor of ten years ago. Internal spaciousness, it is true, has sometimes to be sacrificed, but external dignity and simplification of detail generally are gains that we owe to economy. This little volume contains many extremely clever solutions of the planning of a small house with an absolute minimum of space, but it is perhaps to Messrs. Hennell and James' plans that the palm should be awarded.

The *Studio* Special Number for 1924 is a quarry of information about the peasant arts of Switzerland and their modern developments. That it supplies a want is evident by the fact that in a recent catalogue of a London bookseller, the cloth-bound edition, which is published at ten shillings and sixpence, was priced thirty shillings.

Roubillac, a brilliant son of Lyons, who settled in England at the age of thirty-five, is perhaps best known for his Nightingale tomb in Westminster Abbey, which would look so fine almost anywhere except in its present position; but some of his finest work is to be seen at Cambridge, where he was commissioned to do a series of posthumous portrait busts of celebrities for the library of Trinity College. These are the subject of a small but exquisitely produced monograph by Miss K. A. Esdaile, who is making a special study of this artist's life and work. The photographs, which are produced in collotype, show the whole series, the most impressive of which are the bust and celebrated full length statue of Newton. The series, with one or two exceptions, are fine examples of this difficult branch of portraiture.

G. B. T.

THE SOCIETY OF ARCHITECTS

PROCEEDINGS

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, W.C.1., on Thursday, February 12, 1925, at 6 p.m. The President, Mr. A. J. Taylor, having taken the Chair, the Minutes of the Annual General Meeting of January 15, 1925, as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :—

RESIGNATION. TAYLOR, J. J. (*M.*, 1911), Ypres.

TRANSFERRED TO RETIRED LIST. RUTTER, C. D. (*M.*, 1908), New Maldon, Surrey.

DEATHS. HENNESSY, J. F. (*M.*, 1914), Sydney, N.S. Wales; NORMAN, C. F. (*M.*, 1912, F., 1921), London.

It was further announced that the Council has awarded the Gold Medal of the SOCIETY to Mr. Percy B. Tubbs, F.R.I.B.A., and Mr. E. C. P. Monson, F.R.I.B.A., Past Presidents, in recognition of their long and valuable services to the SOCIETY.

The proceedings then terminated.

CORRESPONDENCE

WAR MEMORIALS

(*To the Editor of ARCHITECTURE*)

SIR: Lord Gerald Wellesley's criticism of the Shrewsbury War Memorial in the current issue of *ARCHITECTURE* is very interesting. He omits to mention, however, what is without doubt the principal reason of the unsatisfactory general effect of this monument—its setting.

It is not only that the pterotos figure of St. Michael is so much too large that his escape from the immuring 'bird-cage' of columns is rendered impossibly absurd, neither is it that the Saint's pennant reaches high into the dome above the peripteral architrave which is little higher than his head, nor yet the squat effect produced by the very low dome—hardly visible from some points—although these are all contributory causes; but the paramount defect is in the setting of the monument upon the Site.

Standing as it does some distance down the axis of a sloping avenue, the principal view-point is obviously from the lower side, but from there, only the back of the Saint's wings can be seen between the columns, and the scale of the monument is rendered ridiculously insignificant by a forced comparison with the adjacent gatekeeper's cottage.

Viewed from the higher side (the front) the circular architrave cuts off the upper portions of the Saint's accoutrements and from no point at any distance away can the monument be properly seen.

The obelisk at Blackpool affords another example of an unfortunate setting, being placed in a depression on the promenade instead of on an eminence.—Yours, etc.,

E. R. BILL

164, Abbey Foregate, Shrewsbury.

ARCHITECTURAL NOTES AND INTELLIGENCE

THE minds of Londoners have been considerably disturbed by the recent removal of Gilbert's statue of Eros from Piccadilly Circus. The whole of the operations now proceeding at Piccadilly Circus are wrapt in mystery, and it has even been rumoured that Eros is not likely to return. In the meanwhile it is understood that temporary refuge has been found him outside the County Hall.



THE Southport War Memorial which was described and illustrated in our last issue and attributed to Messrs. Grayson & Barnish, the Liverpool architects, should have been referred to as the work of Messrs. Grayson & Barnish and A. L. McMillan.



THE Chadwick Trustees announce a Public Lecture on *The Necessity for Legislation with regard to Smoke Abatement*, to be delivered on Monday, March 9, by Lord Newton, whose name is so prominently associated with the movement for cleaner and tidier towns. The Lecture, which is to begin at 8 p.m. will be given in the Inner Temple Hall, and Sir William J. Collins, K.C.V.O., Chairman of the Trustees, will take the Chair. The Secretary of the Trustees at 13, Great George Street, Westminster, S.W.1, should be approached for full particulars of these lectures.



THE chief engineer of the L.C.C. has notified the Westminster City Council that Waterloo Bridge will have to be closed to traffic from May 1 to June 30. in order to permit of the launching of the girders for the central span of the temporary bridge. A Joint Committee of the R.I.B.A. with The Society for the Protection of Ancient Buildings, the Architecture Club, the London Society, the Town Planning Institute and other bodies, was held on Thursday, February 19, to protest against the proposal to build an entirely new bridge in substitution for Rennie's work. It is obvious that the confession that the present Waterloo Bridge cannot be underpinned is one which will do modern engineering infinite discredit, and one which its exponents therefore cannot possibly afford to make.

*Architectural
Notes and
Intelligence*

ELSEWHERE in this issue we announce the granting of the supplemental charter prayed for by the Royal Institute of British Architects. The purpose of this amended constitution is the carrying into effect of the amalgamation scheme contained in the agreement executed between THE SOCIETY OF ARCHITECTS and the Royal Institute of British Architects in May 1924. The transfer forms and circulars giving full particulars were despatched by the R.I.B.A. to all members of THE SOCIETY OF ARCHITECTS on February 24.



THE Faculty of Architecture of the British School at Rome have selected the following candidates to compete in the final competition for the Rome and Henry Jarvis Scholarships of 1925. F. N. Astbury (Liverpool University), R. W. Briggs, B.A., A.R.I.B.A. (Manchester University), G. A. Butling (Liverpool University), Miss I. J. Macfadyen (Architectural Association), C. A. Minoprio, B. ARCH. (Liverpool University), Miss E. Rogers, B.A. (Manchester University), W. F. Scarlett, B.A. (London University), H. G. C. Spencely (Liverpool University), and R. J. Willis, M.A., A.R.I.B.A. (Manchester University). The designs submitted in the Preliminary Competition of 1925 will be on exhibition at the Royal Academy Galleries from March 6 to March 14.



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NOTICES

A MEMBER (in any class) shall be deemed to have knowledge of any by-law, regulation, rule, announcement, or other notice issued by the SOCIETY or by the Council and published in the *Journal*, as if the same had been served separately and personally or by post upon such members, but in all matters affecting the alteration of the SOCIETY's Articles of Association, notice shall be sent to all members as provided by Articles 68 and 69 of the SOCIETY's Articles of Association. [By-Law 51].

*THE ROYAL INSTITUTE OF BRITISH
ARCHITECTS AND THE SOCIETY OF
ARCHITECTS*

An official intimation has been received from the Privy Council Office that The King was pleased at the Council held on the 6th February to approve the grant of the Supplemental Charter prayed for by the Royal Institute of British Architects.

The Agreement made last year between the Royal Institute of British Architects and The Society of Architects accordingly comes into force, the admission of the members of the Society of Architects into the Royal Institute will take place forthwith, and a very important step in the unification of the architectural profession with the object of promoting a Registration Bill will have been completed.

[Continued on page fourteen.]



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NOTICES. *Continued from page twelve.*

MEETINGS, MARCH 1925

Wednesday, March 11. The Society of Architects' Lodge No. 3244 at the Holborn Restaurant, 4 p.m. Particulars may be obtained from the Secretary, at 28, Bedford Square, London, W.C.1.

Thursday, March 12. Committees and Council Meetings. Ordinary Meeting, 6 p.m.

ERRATA, YEAR BOOK 1925

(*Members*)—CLAYTON, CAPTAIN HARRY, Johannesburg.

IMPERIAL WAR MUSEUM AND WAR MEMORIALS

The Trustees of the Imperial War Museum are desirous of making a complete collection of photographic records of War Memorials erected in the United Kingdom and Colonies and in the various theatres of operations. Many records of such monuments have already been deposited in the Museum, but there are still a large number of localities not represented. If any of our readers are able to assist in this connection the Museum would be very grateful for their co-operation. All communications should be addressed to The Secretary, Imperial War Museum, South Kensington, S.W.7.

COMPETITION BARRED

Members of THE SOCIETY OF ARCHITECTS are requested not to take part in the following competition without first ascertaining that the conditions have been approved by the Council of the Society :—

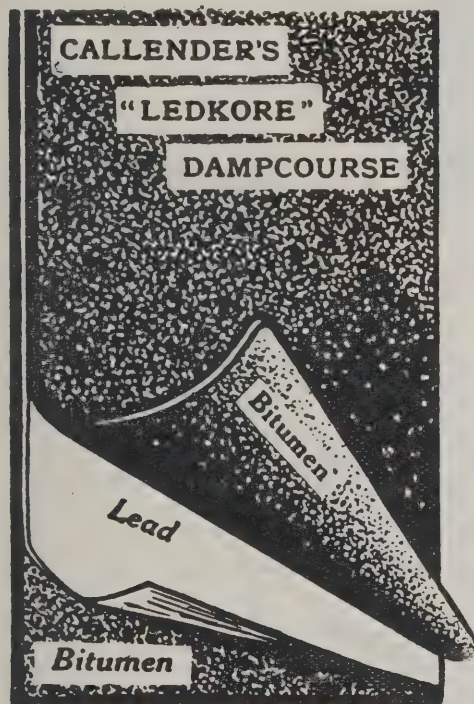
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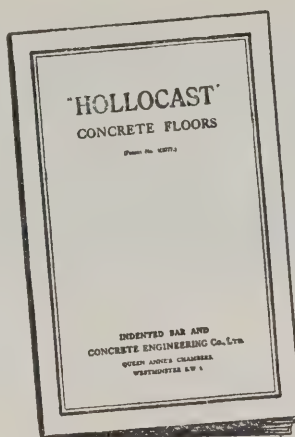
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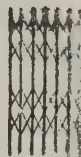
ADVERTISEMENT COMPETITIONS

The result of the ARCHITECTURE Advertisement Competitions will be announced in the April issue.

Full particulars of these competitions appeared on pages six, eight and twenty of the February issue.

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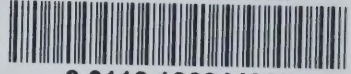


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